

EXHIBIT 93

Jules M. Bacal

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November 15, 2001

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<p>1 off-the-record discussion.)</p> <p>2</p> <p>3 Q I started to ask you earlier about</p> <p>4 the process.</p> <p>5 A. Okay.</p> <p>6 Q. And that is the registration of a</p> <p>7 title process with either BMI or ASCAP.</p> <p>8 Could you tell me your</p> <p>9 understanding of how this process works?</p> <p>10 A. I don't really know, in all</p> <p>11 honesty. I think that the way I understood it or</p> <p>12 I assumed it worked was that the composer or the</p> <p>13 person in charge of composing at the music</p> <p>14 company, you know, would submit whatever was</p> <p>15 necessary and whether it was submitted through</p> <p>16 Bill Dobshinsky, which it may have been, you</p> <p>17 know, who prepared it in a certain form for</p> <p>18 submission or not, I'm not quite sure.</p> <p>19 Q. Have you ever heard the term</p> <p>20 'clearance form'?</p> <p>21 A. I've heard the term clearance form,</p> <p>22 but I was never involved in any of those forms.</p> <p>23 Q. Okay.</p> <p>24 A. So it was always my understanding</p> <p>25 with Kinder Bryant that Ford and Bill Dobshinsky</p>	<p>1 with that.</p> <p>2 Q. Okay.</p> <p>3 A. Whether they list percentages or</p> <p>4 not I don't know.</p> <p>5 Q. Okay. You've never seen one of</p> <p>6 those BMI registration forms?</p> <p>7 A. I've never seen one.</p> <p>8 Q. Okay.</p> <p>9 A. Yeah.</p> <p>10 Q. And who had that responsibility, if</p> <p>11 anyone, at Griffin Bacal?</p> <p>12 A. I don't really know because the</p> <p>13 only person whose name that I knew was Bill</p> <p>14 Dobshinsky's name --</p> <p>15 Q. Okay.</p> <p>16 A. -- so I don't know. I actually</p> <p>17 thought that it was handled by the person in</p> <p>18 charge of handling those things or who took the</p> <p>19 responsibility to handle those things at the</p> <p>20 music production company with Bill Dobshinsky and</p> <p>21 whatever they decided was the right way to handle</p> <p>22 the forms was how it was done.</p> <p>23 Q. Okay. How about, have you ever had</p> <p>24 any experience with a change in the registration</p> <p>25 at either BMI or ASCAP?</p>
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<p>1 or with Bill Dobshinsky's advice, Ford would</p> <p>2 submit what was necessary to submit.</p> <p>3 Q. How about cue sheets; have you</p> <p>4 heard that term?</p> <p>5 A. Of course.</p> <p>6 Q. What are those?</p> <p>7 A. Those are the sheets by which the</p> <p>8 musicians and everyone was able to -- I guess,</p> <p>9 are able to perform.</p> <p>10 Q. Oh, I mean in the context of BMI</p> <p>11 and ASCAP.</p> <p>12 A. No, I'm not quite sure. I guess</p> <p>13 it's a form you fill out with certain things, but</p> <p>14 I'm not exactly sure of the details of it.</p> <p>15 Q. So is this fair to say, you</p> <p>16 understand that someone fills out some sort of a</p> <p>17 form, files it with BMI or ASCAP listing</p> <p>18 percentages of interests in the various -- in the</p> <p>19 titles?</p> <p>20 MS. VALENCIA: Objection.</p> <p>21 A. I don't know.</p> <p>22 Q. You don't know that?</p> <p>23 A. Well, no. The first part of it,</p> <p>24 it's a complex question, so the first part of it,</p> <p>25 I do know that people fill out forms, I can agree</p>	<p>1 A. No. No.</p> <p>2 Q. Okay. So you would have no</p> <p>3 knowledge of how that process might work?</p> <p>4 A. No, none at all.</p> <p>5 Q. Did you understand -- withdrawn.</p> <p>6 Did you have an understanding that</p> <p>7 once the registration was accomplished at BMI or</p> <p>8 ASCAP that in order for any change to be</p> <p>9 accomplished, someone would have to sign</p> <p>10 something and file it with BMI or ASCAP? A</p> <p>11 change in registration?</p> <p>12 A. Until I heard about this particular</p> <p>13 litigation or investigation, I had never thought</p> <p>14 about it and so I had no idea. It doesn't seem</p> <p>15 unfair that somebody would have to sign something</p> <p>16 if their name was on something and it was</p> <p>17 changed, that doesn't seem unfair to me, but,</p> <p>18 then, I don't know what the rules are.</p> <p>19 Q. Okay.</p> <p>20 A. But I never signed anything that I</p> <p>21 recall at all, so...</p> <p>22 Q. Did you by any chance have a</p> <p>23 discussion with anyone at BMI about changes in</p> <p>24 registration?</p> <p>25 A. No. My only discussion was on</p>

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1 October 24th. The only time I've ever been to
 2 BMI or talked to anyone from BMI is October 24th,
 3 2001 when I met with Samantha Cox and she helped
 4 me get this catalog.
 5 Q. Was she the only person you met
 6 with?
 7 A. Outside of the receptionist, yes.
 8 Q. Did she give you any other
 9 documents?
 10 A. This is the only one and...she told
 11 me how to access things on line, because this is
 12 exactly the same thing.
 13 Q. Before you came here today to
 14 testify, other than, I presume, Exhibit 1, did
 15 you review any other documents?
 16 A. Yes, I reviewed -- although not in
 17 great detail, but I reviewed Anne's deposition
 18 and looked at it and there are many
 19 misconceptions in it. And I looked at the
 20 catalog of -- her BMI catalog, which there was
 21 this expression 'short cat.' I don't know
 22 whether that meant short catalog, I didn't know
 23 if that's how those papers were received or how
 24 those papers were redone or whether it contained
 25 everything she had ever done, because it didn't

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1 seem to me that it did contain everything she had
 2 ever done at all, because obviously --
 3 Q. I can't help with you this. I
 4 don't know anything about the short cat.
 5 A. Okay, but that's what I received,
 6 so...
 7 Q. Other than your counsel, did you
 8 speak with anyone in connection with your
 9 testimony here today?
 10 A. Speak with anyone about my
 11 testimony, no. Not really. Mm, I --
 12 Q. Not so much about your testimony,
 13 I'm not suggesting that, but did you speak with
 14 anyone in connection with getting background
 15 information?
 16 A. No.
 17 Q. Did you tell BMI that -- or
 18 Samantha Cox that you were going to be
 19 testifying?
 20 A. I didn't. I just asked her, I
 21 said, I would be interested in obtaining my
 22 catalog and details of the catalog. She didn't
 23 ask me why I wanted it. Seemed like a natural
 24 request to her, which I imagine it would be.
 25 Q. Okay.

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1 A. And it was easy to get, it was easy
 2 to obtain.
 3 Q. Well, I can tell you off the record
 4 that getting the catalog was not easy --
 5 A. It was easy for me.
 6 Q. But it was not easy for Anne
 7 Bryant. It took numerous letters from our office
 8 and, actually, a subpoena.
 9 Just so I've got this in order --
 10 A. I'll wait. I have some other
 11 things to talk about, but --
 12 MS. VALENCIA: Off the record.
 13
 14 (Brief interruption.)
 15
 16 Q. So you would agree with me that the
 17 original music portion of the song theme for the
 18 Transformers was composed by Anne Bryant.
 19 A. I would agree with that. However,
 20 however, the only thing I would say is that when
 21 you write the lyrics first as opposed to writing
 22 the music first, the creative content of the
 23 music is very influenced by the structure you've
 24 created in writing the lyrics.
 25 Q. Okay.

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1 A. As opposed to if you wrote the
 2 music first.
 3 MR. MONAGHAN: Give me a second.
 4 I'm skipping through a lot of this stuff...
 5 MS. VALENCIA: Sure.
 6 MR. MONAGHAN: To make it quicker.
 7 (Brief pause.)
 8 Q. Now, was there ever a movie produced
 9 using the Transformers theme?
 10 A. There was.
 11 Q. What was the name of the movie?
 12 A. It was called The Transformers, the
 13 movie. That's what it was called, Transformers
 14 The Movie, separated from all other iterations of
 15 the Transformers, but, yes, it was a movie, just
 16 produced as a movie.
 17 Q. Was that a Sunbow production?
 18 A. Sunbow production, tied with
 19 Marvel.
 20 Q. And it used the original theme
 21 composed by Anne?
 22 A. We did. We used the original theme
 23 composed by Anne and it was rearranged by, and we
 24 should talk about this, I'm going to tell you the
 25 story behind this because we can all see that

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<p>1 there are other names on this.</p> <p>2 Q. Where does that appear on --</p> <p>3 A. It's on page three of four on the</p> <p>4 catalog, it says Transformers Rock 'N Roll Theme.</p> <p>5 Q. That is the theme that was used in</p> <p>6 the movie?</p> <p>7 A. That is correct. I should talk</p> <p>8 about how this came about.</p> <p>9 Q. You can, but I'm just going to ask</p> <p>10 some specific questions.</p> <p>11 A. Sure.</p> <p>12 Q. How was it that her writer's</p> <p>13 percentage was, for lack of a better term,</p> <p>14 diluted?</p> <p>15 A. Well, that's the question I would</p> <p>16 answer if I tell you the story of how it came</p> <p>17 about.</p> <p>18 Q. Okay.</p> <p>19 A. Okay. Here's what happened.</p> <p>20 Let me tell you the story, but to</p> <p>21 do that, you have to understand creative</p> <p>22 relationships.</p> <p>23 Q. Well, let me ask a couple of</p> <p>24 questions, then you can tell the story.</p> <p>25 A. Okay.</p>	<p>1 Swan were a part of a group, I believe, called</p> <p>2 Lion, they were a rock group and that's who I</p> <p>3 believe that these gentlemen...that's what it is.</p> <p>4 Q. Why are they shown as having a</p> <p>5 writer's participation?</p> <p>6 A. Okay, that's the story I'm going to</p> <p>7 tell you.</p> <p>8 When we did the movie, like all</p> <p>9 Sony movies today, you hire someone who is a</p> <p>10 music director, if you will. I don't know what</p> <p>11 the exact title is, but he is the one who</p> <p>12 contacts the music companies and gets the rights</p> <p>13 to different songs, different rock songs. We</p> <p>14 wanted it to be very -- sort of a forward</p> <p>15 production, edgy production of the Transformers,</p> <p>16 and wanted to appeal to a wider audience than the</p> <p>17 young children who were the primary viewers of</p> <p>18 the TV show and of the commercials. We wanted to</p> <p>19 have a larger residence in the culture, so we</p> <p>20 wanted kind of a rock, rock 'n roll attitude in</p> <p>21 the music.</p> <p>22 And he had discovered this rock</p> <p>23 group. He was not the manager of this group, but</p> <p>24 he had discovered or heard of this group or heard</p> <p>25 a tape of theirs, and he thought they had the</p>
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<p>1 Q. Okay. Who made the decision</p> <p>2 regarding the writer's shares on the Transformers</p> <p>3 Rock 'N Roll Theme which was used in the movie?</p> <p>4 Who did the splits there?</p> <p>5 A. I can only tell you the story and</p> <p>6 within that you'll understand.</p> <p>7 Q. You can't tell me who made the</p> <p>8 decision?</p> <p>9 A. Because I don't know who made the</p> <p>10 actual decision, but I can tell you --</p> <p>11 Q. Okay.</p> <p>12 A. -- the story and that's why you'll</p> <p>13 understand the answer to your question.</p> <p>14 Q. Let me ask a couple more questions,</p> <p>15 then you can --</p> <p>16 A. Okay.</p> <p>17 Q. So you received a writer's</p> <p>18 participation on the Transformers movie theme and</p> <p>19 Bryant did, Ford Kinder did, and someone named</p> <p>20 Douglas Aldridge.</p> <p>21 Who is that?</p> <p>22 A. Douglas Aldridge and Norman Murray</p> <p>23 Swan.</p> <p>24 Q. The other name there --</p> <p>25 A. Yeah, Douglas Aldridge and Norman</p>	<p>1 kind of sound that he felt would be just right</p> <p>2 for the opening of the movie.</p> <p>3 When he contacted them, they said,</p> <p>4 yeah, yeah, they would do it, but only if they</p> <p>5 got fifty percent of the writer's royalties, so I</p> <p>6 was told this and I said, well, you gotta talk to</p> <p>7 -- and they want -- also wanted a part of the</p> <p>8 publishing, half of the publishing as well. I</p> <p>9 said, well, you gotta talk to Ford about this</p> <p>10 because Ford was the person we had dealt with and</p> <p>11 tell him that we really want to do this and it's</p> <p>12 important to us and we have a long relationship</p> <p>13 here and a continued relationship, a great</p> <p>14 relationship, and we're sure they're going to do</p> <p>15 a lot of other things in the future, but in this</p> <p>16 particular case I want him to take less and be</p> <p>17 able to give them fifty percent because that's</p> <p>18 what they demand, otherwise they won't do it and</p> <p>19 we want them to do it.</p> <p>20 So Ford was talked to and, as I</p> <p>21 recall hearing, he said, well, it doesn't make me</p> <p>22 too happy doing that, but if you really feel</p> <p>23 strongly that we have to do it, then, okay,</p> <p>24 because we do have some really strong</p> <p>25 relationships. And he was told, we think it</p>

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1 needs to be done, we need to have this rock group
2 record this and it's important to us so we would
3 like you to do it. And he said okay, in that
4 case, okay.

5 And that was the only part of the
6 conversation I heard. That was that.

7 Q. So you're saying that Ford went
8 back and spoke to Swan and Aldridge?

9 A. He didn't speak to anybody about
10 that. He didn't speak to Swan and Aldridge. I
11 don't think he ever had contact with them. I
12 shouldn't say he didn't speak to them. I would
13 say to the best of my knowledge he never had any
14 contact with them.

15 Q. Okay, Mr. --

16 A. That was just handled that they get
17 fifty percent.

18 Q. You --

19 A. And this other fifty percent can be
20 divided up in any way. They didn't care how the
21 other fifty percent was divided up, they just
22 wanted their fifty percent.

23 Q. Understood. So this was -- your
24 conversation with Ford --

25 A. Wasn't my conversation. Somebody

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1 in the production called Kinder Bryant and said,
2 here's what we need to do, I don't know who that
3 was, but that was the thing, and that was done,
4 obviously we wouldn't have done it without
5 talking to them, so that was done.

6 Q. So you don't have any personal
7 knowledge of this?

8 A. Oh, I have -- I have knowledge --
9 do I have personal knowledge? I didn't
10 specifically talk with Ford.

11 Q. You didn't talk to Ford and you
12 didn't talk to Aldridge and you didn't talk to
13 Swan.

14 A. Aldridge and Swan talked to the
15 person that was in charge of music for the movie.

16 Q. I'm just saying that you know this
17 from somebody else telling you this.

18 A. I would say that that's true, I
19 didn't talk to Swan and Aldridge, but --

20 Q. Is this recorded in a writing
21 anywhere?

22 A. I don't believe so. I don't
23 believe so. I don't know.

24 Q. How do you know that Anne Bryant
25 consented to this?

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1 A. I don't know if Anne Bryant
2 consented to it or not. All our dealings -- you
3 have to understand this is a relationship we are
4 talking about and I will tell you a story later
5 that would really point that out more strongly.

6 This is a relationship, an ongoing
7 relationship we were talking about and this is
8 something that our production company felt was
9 important to do and they were continuing to do a
10 lot of work for us and would in the future beyond
11 this do a lot of work for us. And we felt it was
12 important to do and Ford said, okay, if you feel
13 that it's important to do this and you need to do
14 it, okay.

15 And that was the answer.

16 Q. Do you know of any other
17 exploitation, if I can use that term, of this
18 theme, movie theme, other than the one that is
19 recorded right here?

20 MS. VALENCIA: Objection.

21 A. Exploitation? I don't quite
22 understand.

23 Q. Any other use of the main theme for
24 any purpose. Videos, other movies, cable, any
25 other medium?

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1 A. Beyond what?

2 Q. Beyond the one reflected right here
3 in the BMI catalog.

4 A. You're talking about the
5 Transformers Rock 'N Roll Theme?

6 Q. Yes.

7 A. I mean, I don't know. You mean
8 does it exist as a video?

9 MS. VALENCIA: Just if you know.

10 Q. Is it -- in any other medium.

11 A. It exists as a video.

12 Q. It exists as a video?

13 A. Yeah.

14 Q. Who has the rights to that?

15 A. Who has the rights to that?

16 Q. Right.

17 A. I don't know. Whoever has the
18 rights to it. I don't know.

19 Q. Well, how did you know it existed
20 as a video?

21 A. I saw it in a Blockbuster or some
22 store or -- you know. You can...

23 Q. This is the video of the movie?

24 A. Video of the movie exists, yeah.

25 Q. And is that currently being sold,

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1 to your knowledge?
 2 A. I have no idea. I don't know.
 3 Q. When did you see it?
 4 A. I don't recall. Something over the
 5 last X number of years, I don't know, but I have
 6 seen it.
 7 Q. Is X number of years greater than
 8 five or less than five?
 9 A. I don't really know, but I have
 10 seen it.
 11 Q. And do you know who would
 12 participate -- strike that. Withdrawn.
 13 Did you ever realize any royalties
 14 as a result of the Transformers video?
 15 A. I don't recall seeing anything
 16 coming from the video, myself, personally. I
 17 don't recall that. I don't recall seeing
 18 anything coming from the video.
 19 Q. How about GBI, Wildstar, Starwild
 20 or Sunbow?
 21 A. I don't know.
 22 Q. Well, are you familiar with how the
 23 video came to be?
 24 A. I think the way most of these
 25 things come to be. There's an agreement with a

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1 video company to distribute the video.
 2 Q. Was that a Sunbow transaction? The
 3 video of Transformers, the movie.
 4 A. I don't really know whether it was
 5 a Sunbow transaction or not. I don't know the
 6 answer.
 7 Q. Do you know anyone who would have
 8 that information?
 9 A. I don't, really, but it's exactly
 10 the same as the movie. I mean, as the movie
 11 itself. The movie on video is the same.
 12 Q. Are you familiar with something
 13 called Kid Rhino?
 14 A. I've heard of him. I don't know
 15 him.
 16 Q. Do you know whether or not the
 17 Transformers movie and episodes were licensed to
 18 Kid Rhino for sale as home video products?
 19 A. I don't know.
 20 Q. Are you familiar with the term
 21 'mechanical royalties'?
 22 A. I'm not familiar with its meaning.
 23 What does it mean?
 24 Q. Well, I'm asking you if you're
 25 familiar with it.

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1 A. I'm not familiar with its meaning.
 2 Q. I'm talking about royalties that
 3 are paid by a record company to the publisher for
 4 a cut or to the writer for a cut.
 5 A. That's what you're saying it means?
 6 Q. No, I'm asking have you heard of it
 7 in that context.
 8 A. You mean that writers sometimes
 9 receive a percentage, a per cut percentage, on
 10 the number of their songs that are used in a --
 11 on a record.
 12 Q. Or in video products or movies?
 13 Have you ever heard of the term 'mechanical
 14 royalties' used in that context?
 15 A. No, I'm not really familiar with
 16 the term 'mechanical royalties.' I'm not
 17 familiar -- by familiar, I'm not really familiar
 18 that I understand its meaning.
 19 Q. Are you familiar with residuals?
 20 A. Residuals I know. I'm familiar
 21 with that term.
 22 Q. Okay. And in the context of what
 23 we're talking about with the Transformers, what
 24 would that mean?
 25 A. Well, I don't know. In the context

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1 of the Transformer, maybe it means the same as
 2 royalties. I don't know.
 3 Q. Are you familiar with dubbing fees?
 4 A. Dubbing fees, no.
 5 Q. Do you know whether or not the
 6 musicians and singers who performed on the music
 7 tracks for the Transformers received any monies
 8 as a result of the video or the movie?
 9 A. I have no idea about that
 10 whatsoever.
 11 Q. Do you know whether or not they
 12 were entitled to receive any fees?
 13 A. I don't know. I don't know those
 14 -- I don't know. It's not a part of the business
 15 that I was involved in.
 16 Q. Are you familiar with the American
 17 Federation of Musicians and Screen Actors Guild
 18 contracts?
 19 A. Yes familiar with the American
 20 Federation of Musicians and Screen Actors Guild,
 21 yes. I'm not familiar with their contract, but
 22 I'm familiar with the two organizations in the
 23 sense that I know the two organizations.
 24 Q. Well, what would be the role of the
 25 Screen Actors Guild or the American Federation of

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1 Musicians with respect to the music in the video
2 or the movie?

3 A. Tell me.

4 MS. VALENCIA: Objection.

5 Q. I'm asking.

6 A. I don't know.

7 Q. Was Sunbow credited on the video
8 jacket for the Transformers?

9 A. I don't know. You'd have to look
10 at see, I don't know, but it's certainly possible
11 that they were --

12 Q. Weren't you shown as the executive
13 producer, you personally?

14 A. I am. I was.

15 Q. Do you know whether Anne Bryant got
16 any royalties or monies whatsoever arising out of
17 the sales of the videos or the movie?

18 A. I have no idea.

19 Q. Why wouldn't she get any money out
20 of that?

21 MS. VALENCIA: Objection.

22 A. No, no, I just have no idea. You
23 understand you're asking questions that I have no
24 idea what she received or didn't receive and this
25 is back in the eighties. I have no idea what she

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1 received or didn't receive.

2 Q. Do you know whether the video is
3 currently being sold, the Transformer video?

4 A. I have no idea.

5 MR. MONAGHAN: Let's mark this if we
6 can.

7
8 (Whereupon, Exhibit Bacal 3 is
9 marked for identification.)

10
11 Q. When was it you said that you sold
12 or that Sunbow was...

13 A. Acquired.

14 Q. -- acquired by Sony?

15 A. 1998.

16 Q. Okay. Were you aware of any sales
17 of videos of the Transformers through 1998?

18 A. Was I aware that there were --

19 Q. That they were being sold?

20 A. That they were being sold; I was
21 aware that were being sold. I was aware that
22 certain videos were being sold, yes.

23 Q. Including the Transformers?

24 A. Including, to the best of my
25 knowledge, Transformers, yes.

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1 Q. And were you aware that it has been
2 sold beyond 1998?

3 A. No, not aware of that.

4 Q. Did you have any knowledge as to
5 whether or not Sony intended to continue selling
6 videos of the Transformers?

7 A. I don't know.

8 Q. Okay. I'm going to show you now a
9 receipt from amazon.com, it's Bacal Exhibit 3,
10 referencing the sale of Transformer three-pack
11 video volume four, three-pack video volume four,
12 priced at \$26.86. It's dated February 15th, 2000
13 -- referencing an order of February 15th, 2001
14 (handing).

15 A. Right. Oh, and she bought this at
16 amazon.com.

17 Q. Correct.

18 A. Well, then I guess that would mean
19 it exists.

20 Q. But you don't have any independent
21 knowledge of this; is that what you're saying?

22 A. No, I had not been shopping for it.

23 Q. How about the other videos shown
24 here, the GI Joe, Gem Volume I, Gem Volume II.
25 Do you have knowledge that videos

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1 are made of those titles?

2 A. Yes, I do know that there were
3 videos made.

4 Q. Were those Sunbow Productions as
5 well?

6 A. Yes, they were Sunbow Productions.

7 Q. Were you the executive producer on
8 those as well?

9 A. Yes, I was.

10 Q. And were they, as far as you know,
11 sold -- those videos sold through 1998?

12 A. Well, I should qualify that. I
13 don't know about the word through, through.

14 Q. Or --

15 A. Through 1998.

16 Q. -- up to.

17 A. Before 1998 I would say that I was
18 aware that there was, there was a Gem video and
19 that there was -- what did you say? GI Joe video
20 and, yes, a Transformers video, yes, I am aware
21 of that.

22 Q. Who has Sunbow's records at the
23 present time?

24 A. Sunbow records?

25 Q. Records of how much money it

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<p>1 realized from the sales of these videos.</p> <p>2 A. Oh, I have no idea.</p> <p>3 Q. Were they turned over to Sony?</p> <p>4 A. I have no idea. I don't know.</p> <p>5 Q. Well --</p> <p>6 A. You could ask Sony. Certainly.</p> <p>7 Q. No, I don't have them right here</p> <p>8 now.</p> <p>9 A. No, but I don't know.</p> <p>10 You understand one of the things I</p> <p>11 want to be really clear about, these were not</p> <p>12 areas that I was involved in, so I don't know.</p> <p>13 You would have to ask Sony. They would tell you</p> <p>14 or not. I don't know.</p> <p>15 Q. Well, I'm only asking because you</p> <p>16 were connected with Sunbow. You were the</p> <p>17 executive producer on the videos --</p> <p>18 A. I wasn't executive producer on --</p> <p>19 not on the videos, not executive producer on the</p> <p>20 videos. I was executive producer of the shows</p> <p>21 that ran on television.</p> <p>22 Q. Okay. Let me take a look at</p> <p>23 something.</p> <p>24 A. That's what the credit is on there.</p> <p>25 It's for being -- not producing the video, but</p>	<p>1 Anderson person?</p> <p>2 A. I can't think of any.</p> <p>3 Q. Did you have occasion to deal with</p> <p>4 the Arthur Anderson accountant?</p> <p>5 A. No, not personally.</p> <p>6 Q. Who in your office had that</p> <p>7 responsibility?</p> <p>8 A. In dealing with Arthur Anderson?</p> <p>9 My partner dealt with Arthur Anderson, but I</p> <p>10 don't know.</p> <p>11 Q. Your partner, Tom Griffin?</p> <p>12 A. Um-hum.</p> <p>13 Q. Who was the controller of the</p> <p>14 company?</p> <p>15 A. At that time I'm not sure.</p> <p>16 Q. At any time.</p> <p>17 A. I don't remember his name right</p> <p>18 now.</p> <p>19 Q. Who kept the books?</p> <p>20 A. I'm just telling you I don't</p> <p>21 remember his name right now, but, I mean, there</p> <p>22 was someone, obviously.</p> <p>23 Q. The controller kept the books?</p> <p>24 A. I don't know. 'Who kept the books'</p> <p>25 is a phrase that I'm not that familiar with, but,</p>
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<p>1 for actually producing the show that is made into</p> <p>2 a video.</p> <p>3 Q. Who had the responsibility on</p> <p>4 behalf of Sunbow of collecting monies as a result</p> <p>5 of the production of these videos, the sale of</p> <p>6 these videos?</p> <p>7 A. I don't know.</p> <p>8 Q. Was there a person who had that</p> <p>9 responsibility?</p> <p>10 A. It could well have been a person</p> <p>11 who had that responsibility, but I don't know who</p> <p>12 it was.</p> <p>13 Q. Who were the accountants for Sunbow</p> <p>14 and -- in 1998 when you sold the company?</p> <p>15 A. I'd have to look up their name, but</p> <p>16 I believe it was Robert Goodman & Company.</p> <p>17 Q. And where were they located?</p> <p>18 A. No, in 1998? No. In 1998, no, it</p> <p>19 was Arthur Anderson.</p> <p>20 Q. Arthur Anderson & Company.</p> <p>21 A. Um-hum.</p> <p>22 Q. Who was the particular accountant</p> <p>23 on the engagement?</p> <p>24 A. I don't.</p> <p>25 Q. Do you know the name of any Arthur</p>	<p>1 obviously, a controller or CFO or whatever their</p> <p>2 title is is someone who is in charge of the</p> <p>3 company's finances, but who was in charge at that</p> <p>4 point, I don't really remember or what the</p> <p>5 person's name was.</p> <p>6 Q. Were you familiar with the books</p> <p>7 and records of the company?</p> <p>8 A. No.</p> <p>9 Q. Who was? To your knowledge.</p> <p>10 A. Well, other people in the company</p> <p>11 would be familiar with the books. Who would be</p> <p>12 familiar with them in great detail, I don't know.</p> <p>13 I think you can call Sunbow and ask to speak to</p> <p>14 the chief financial officer there and ask.</p> <p>15 Q. No, I'm talking about when you were</p> <p>16 involved with it.</p> <p>17 A. Sunbow still exists. You could</p> <p>18 call and ask.</p> <p>19 Q. No. I might do that, but right now</p> <p>20 I'm just trying to find out what you remember.</p> <p>21 A. But I don't know. I don't know the</p> <p>22 answers to your questions, so you're...</p> <p>23 Q. I'm having a little trouble trying</p> <p>24 to find out who the people -- who the employees</p> <p>25 of Sunbow in 1998 were right before you sold the</p>

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<p>1 company.</p> <p>2 A. Right.</p> <p>3 Q. Who are the employees?</p> <p>4 A. Well, I don't remember all their</p> <p>5 names right now and so --</p> <p>6 Q. Can you remember any of the names?</p> <p>7 A. Tom Griffin, my partner. I mean --</p> <p>8 Q. You can't remember anybody else's</p> <p>9 name?</p> <p>10 A. CJ Kettler (ph), the President.</p> <p>11 Q. How many other employees were</p> <p>12 there?</p> <p>13 A. How many?</p> <p>14 Q. How many other employees?</p> <p>15 A. I don't remember the number. I</p> <p>16 don't want to be inaccurate, you know.</p> <p>17 Q. It's okay. If you say that I'm not</p> <p>18 sure, that's fine.</p> <p>19 A. I don't know.</p> <p>20 Q. Was it more than ten or less than</p> <p>21 ten?</p> <p>22 A. Well, it could have been more than</p> <p>23 ten.</p> <p>24 Q. Was it more than twenty?</p> <p>25 A. Perhaps not.</p>	<p>1 A. I think it's l-o-o-n-l-a-n-d, maybe</p> <p>2 one word or two, I don't know.</p> <p>3 Q. How do you know this?</p> <p>4 A. How do I know this? Because it was</p> <p>5 in the papers.</p> <p>6 Q. Do you know the name of any person</p> <p>7 at Loonland?</p> <p>8 A. No, I don't know.</p> <p>9 Q. When was it sold?</p> <p>10 A. I don't know. I think maybe around</p> <p>11 2000 maybe.</p> <p>12 Q. Um-hum.</p> <p>13 A. I'm not certain. After we -- after</p> <p>14 it was acquired by Sony, we were not involved in</p> <p>15 it in any way.</p> <p>16 Q. I understand. And this Meena</p> <p>17 person, is that a first name or a last name?</p> <p>18 A. Meena is her first name.</p> <p>19 Q. Okay. What's her last name?</p> <p>20 A. I can't recall her last name right</p> <p>21 at this moment.</p> <p>22 Q. Is there a list of employees --</p> <p>23 A. But there would only be one Meena</p> <p>24 at Sunbow. She's the chief financial officer.</p> <p>25 Q. And what was her role again at</p>
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<p>1 Q. Okay. Sitting here today, other</p> <p>2 than the three names, yourself, Mr. Griffin and</p> <p>3 CJ, you can't give me the name of any other</p> <p>4 person?</p> <p>5 A. Well, I can't really remember all</p> <p>6 their names right now and so, therefore --</p> <p>7 Q. Any of the names?</p> <p>8 A. Meena.</p> <p>9 Q. Nina?</p> <p>10 A. Meena, m-e-e-n-a.</p> <p>11 Q. Who was that?</p> <p>12 A. Meena was one of our</p> <p>13 senior...people in the financial area. She's</p> <p>14 actually CFO of Sunbow now.</p> <p>15 Q. So she was with you before and then</p> <p>16 she went to Sony?</p> <p>17 A. Well, Sony acquired Sunbow, but</p> <p>18 Sunbow continued to exist.</p> <p>19 Q. I understand.</p> <p>20 A. And then Sunbow -- Sony sold Sunbow</p> <p>21 after they had acquired it, a couple years after</p> <p>22 they acquired it, to Loonland, TV Loonland.</p> <p>23 Q. TV Loonland?</p> <p>24 A. Yeah.</p> <p>25 Q. How do you spell loon?</p>	<p>1 Sunbow when you were there?</p> <p>2 A. She was one of the senior people in</p> <p>3 that department.</p> <p>4 Q. And what were her responsibilities?</p> <p>5 A. I don't know exactly what her</p> <p>6 responsibilities were.</p> <p>7 Q. But they included some financial</p> <p>8 accounting responsibilities?</p> <p>9 A. I would assume that they -- that</p> <p>10 they probably...did, yeah.</p> <p>11 Q. Where does Meena live?</p> <p>12 A. I don't know where she lives, but</p> <p>13 you could call Sunbow's office and find out and</p> <p>14 speak to her, actually. I mean --</p> <p>15 Q. Just trying to get as much</p> <p>16 information as I can now.</p> <p>17 A. I understand that, but I'm saying</p> <p>18 -- I understand that, but I'm saying that...she's</p> <p>19 there.</p> <p>20 Q. Is it your testimony that you don't</p> <p>21 have any records whatsoever pertaining to Sunbow?</p> <p>22 A. I don't.</p> <p>23 Q. Okay.</p> <p>24 A. See, I --</p> <p>25 Q. Does Mr. Griffin?</p>

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<p>1 A. I have no idea whether he does or</p> <p>2 not.</p> <p>3 Q. What is your current relationship</p> <p>4 with Mr. Griffin?</p> <p>5 A. He's my best friend and my partner</p> <p>6 for -- and we worked together for over thirty</p> <p>7 years. We're like brothers.</p> <p>8 Q. And you don't know whether he has</p> <p>9 any Sunbow records?</p> <p>10 A. I don't.</p> <p>11 Q. Does he have any Griffin Bacal</p> <p>12 records?</p> <p>13 A. I don't know. Records are not</p> <p>14 something we talk about. I have no idea whether</p> <p>15 he does or not. I have no idea whether he does</p> <p>16 or not.</p> <p>17 Q. Can you conceive of any reason why</p> <p>18 Anne Bryant wouldn't receive some share of monies</p> <p>19 related to the video or the movie?</p> <p>20 MS. VALENCIA: Objection.</p> <p>21 A. I don't know how to answer that</p> <p>22 because the thing is that I have no idea what was</p> <p>23 supposed to be received or not received, so I</p> <p>24 really can't -- I'm not really the person who --</p> <p>25 I can't answer that question.</p>	<p>1 depends upon whether it's CGI in that case --</p> <p>2 Q. CGR, what is that?</p> <p>3 A. CGI, it's computer generated</p> <p>4 images, so if it's done with CGI, you'll see a</p> <p>5 lot of things done by CGI today, a lot of movies,</p> <p>6 Toy Story, Monsters, whatever.</p> <p>7 Q. Right.</p> <p>8 A. And then they would have gone to</p> <p>9 some production company who specializes in CGI.</p> <p>10 Q. Who would have done that?</p> <p>11 A. I don't know. I have no idea who.</p> <p>12 Q. Who had the rights to do that?</p> <p>13 A. To make a show?</p> <p>14 Q. To make a TV show using</p> <p>15 Transformers.</p> <p>16 A. Well, Hasbro owns Transformers.</p> <p>17 Q. Okay, that's what I'm trying -- I'm</p> <p>18 not --</p> <p>19 A. I think I had said that earlier,</p> <p>20 that Hasbro had the copyright to --</p> <p>21 Q. Well, as we go along --</p> <p>22 A. I don't mind repeating it, but</p> <p>23 Hasbro owns Transformers, so they would have</p> <p>24 licensed it or made whatever arrangement they</p> <p>25 made with someone to do the show.</p>
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<p>1 Q. Do you know whether the</p> <p>2 Transformers TV show has been carried on Fox TV?</p> <p>3 A. There may be -- I've heard -- and I</p> <p>4 haven't seen it, but I've heard there's a new</p> <p>5 Transformers show that is on the air and someone</p> <p>6 told me that they saw one and I haven't seen it</p> <p>7 myself.</p> <p>8 Q. Who told you that?</p> <p>9 A. A friend, someone, I don't know. I</p> <p>10 can't remember. Passing conversation. Hey, did</p> <p>11 you see the new Transformers show? I said no. I</p> <p>12 think I saw it, I think it was a new show, and</p> <p>13 that was basically the conversation.</p> <p>14 Q. Do you know whether or not the TV</p> <p>15 show -- strike that.</p> <p>16 Do you know whether Sunbow had</p> <p>17 anything to do with this TV show?</p> <p>18 A. I don't know. I don't think they</p> <p>19 did in all honesty. I don't think that they had</p> <p>20 anything to do with it. If there is, in fact, a</p> <p>21 new TV show on the air, I don't think they had</p> <p>22 anything to do with it.</p> <p>23 Q. Do you have any idea who would have</p> <p>24 anything to do with that?</p> <p>25 A. Well...I think -- I don't know. It</p>	<p>1 Q. Do you know whether or not the</p> <p>2 music, the Transformers music, composed by Anne</p> <p>3 has any role involved at all with respect to this</p> <p>4 TV show?</p> <p>5 A. No, I've never seen the show --</p> <p>6 Q. I understand.</p> <p>7 A. -- so I have no idea. And if, in</p> <p>8 fact, it's running -- because I haven't seen it</p> <p>9 so I don't know firsthand if it is running,</p> <p>10 somebody just said something to me, that would be</p> <p>11 in TV guide or whatever and someone could</p> <p>12 actually tape it off the air. I have no idea.</p> <p>13 Q. Now, did you know with which</p> <p>14 writer's society Ford Kinder was associated?</p> <p>15 A. I didn't, until I -- you know,</p> <p>16 until this litigation or investigation started, I</p> <p>17 have no idea.</p> <p>18 Q. Now, I think a moment ago, or,</p> <p>19 actually, quite a few moments ago, you talked</p> <p>20 about that 83.4 percent --</p> <p>21 A. Right, saying I had no idea what it</p> <p>22 was and why it would be that.</p> <p>23 Q. Now we're talking about the</p> <p>24 Transformers theme open, correct?</p> <p>25 A. Right, right. I had no idea,</p>

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<p>1 whether that's a huge typo or what it is, I have 2 no idea. And I never saw that before I got this, 3 I never knew. I never knew. 4 Q. So you have no knowledge of why 5 he's shown as 83.4 percent? 6 A. I have no idea at all. 7 Q. Writer's interest on that. 8 A. I mean, I have no idea. Unless 9 it's some sort of typo. I have no idea, but, 10 then, it wouldn't make sense if it was, so I have 11 no idea. 12 Q. It's not a typo. 13 A. I have no idea at all. Doesn't 14 make sense to me. And I have no idea what it 15 even refers to, you have to understand. I don't 16 know what it refers to, because the one above it, 17 you know, the one below it says Transformers 18 theme open as well as that one says Transformers 19 theme open, so I don't even know what it refers 20 to. 21 Q. The one below it is Transformers 22 theme -- withdrawn. 23 A. They both say Transformers theme 24 open. 25 Q. Right.</p>	<p>1 It's fax page twelve, but... 2 A. Okay. I'm sorry, page... 3 Q. I think your finger's on it. 4 A. Twelve? 5 Q. Yeah, that's the one. 6 A. Okay. 7 Q. If I can direct your attention, 8 please, to obviously the Transformers theme. 9 If you would go maybe ten or eight 10 entries and you see the name John Douglas? 11 A. John Douglas, right. 12 Q. Can you tell me why he's shown with 13 a hundred percent interest in the writer's 14 royalties on the Transformers theme? 15 A. I can't tell you that. 16 What I can tell you, though, is 17 that Johnny Douglas wrote underscoring for the 18 Transformers first mini-series that we did and he 19 may have done other work as well, but he did do 20 that, he worked on it this. 21 Q. Aren't we talking about the main 22 theme composed by Anne? 23 A. No, we're talking about -- I don't 24 know what we're talking about. It says theme, 25 but then...it says theme -- what's FR?</p>
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<p>1 A. So I don't know. 2 MR. MONAGHAN: Does anybody need a 3 break? 4 THE WITNESS: We can take five. 5 6 (Whereupon, a brief recess was 7 taken.) 8 9 (Whereupon, Exhibit Bacal 4 is 10 marked for identification.) 11 12 Q. I'm going to show you now what I 13 have marked as Bacal Exhibit 4, Mr. Bacal. It is 14 a portion of the ASCAP catalog. 15 A. Okay. 16 MR. MONAGHAN: And I think we gave 17 this to you, right? Because I have the 18 original here and this is part of it. I 19 just compared it. 20 MS. VALENCIA: ASCAP for Wildstar 21 Music, Inc.? 22 MR. MONAGHAN: Yeah. 23 MS. VALENCIA: Yes. 24 Q. So if I could ask you to take a look 25 at page...it's actually page nine on the bottom.</p>	<p>1 Q. I don't know. 2 A. And it says theme above it Kinder 3 Bryant, I don't know -- 4 Q. This does not make reference to FR. 5 A. I'm sorry, I see what he's saying, 6 but I don't honestly know the answer to your 7 question. 8 Q. Do you sitting here today have an 9 explanation for why he would be shown as having a 10 hundred percent writer's interest in the 11 Transformers theme? What set of circumstances? 12 A. All I can say is that, all I can 13 tell you is that he wrote music for the 14 underscoring of the Transformers mini-series. 15 You know, it's like you write the hero theme, the 16 villain theme, the chase theme. All these themes 17 go into making the underscoring for the film, so 18 -- 19 Q. But that would not entitle him to 20 be shown as a hundred percent, as the exclusive 21 writer of the Transformers theme, though, would 22 it? 23 A. It would not -- you would not think 24 he would be shown as the music writer if, in 25 fact, he is shown as that for the main title</p>

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1 music, no, but I don't know that that's exactly
2 what that means, so that's -- what I told you is
3 what Johnny Douglas did.

4 Q. Do you know what PRS refers to?

5 A. PRS?

6 Q. Yes. If you continue --

7 A. Where's that?

8 Q. Continue across the line.

9 A. Under Johnny Douglas?

10 Q. Well, yeah.

11 A. PRS.

12 Q. Is that a performing rights society
13 of some type?

14 A. Well, I don't know. Maybe it
15 stands for performing rights society. He was
16 British.

17 Q. Um-hum.

18 A. So it may be some English rights
19 society. I have no idea.

20 Q. Okay.

21 A. I have no idea. Because -- so
22 theme may be different than opening title, which
23 is what -- they may be calling it a theme, but
24 what it really may be is themes with an S. Do
25 you know what I'm saying? Themes as in the chase

1 Wildstar was ASCAP. I guess Wildstar must have
2 been the ASCAP publishing company and Starwild is
3 the BMI one. Although I was part of ASCAP at

4 first and so was Ford, you know, and then we

5 switched over and made everything BMI. I think
6 Anne was BMI even from the beginning.

7 Q. Is your testimony about --

8 A. I'm not an expert on these things.

9 Q. Okay. Is your testimony about the
10 credit of 8.3 percent to you with respect to this
11 ASCAP registration, the basis for that credit the
12 same as it is when we talked earlier about the
13 credit of the same percentage at BMI?

14 MS. VALENCIA: Objection. Patrick,
15 are you referring to the Transformers
16 opening?

17 MR. MONAGHAN: Yes, I am.

18 MS. VALENCIA: Okay.

19 A. Well, it says BMI next to it,
20 though. I'm sorry.

21 Q. No. I'm looking --

22 A. Where are you looking, tell me.

23 Q. If you go a little bit further down
24 to the -- I think they call it an MBR COD.

25 Whatever that means, but there are a series of

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1 theme, the hero theme --

2 Q. Um-hum.

3 A. -- the villain theme. That may be
4 what it means.

5 Q. It may mean that, but wouldn't
6 there be some designation showing that?

7 A. Well, you see that it says -- there
8 is a thing that shows Transformer opening.

9 Q. Right.

10 A. So you see that. You know, you
11 see...I don't know. You see --

12 Q. Let me continue --

13 A. You see that Ford Kinder has 83.40
14 next to his name.

15 Q. I was just about to ask you about
16 that.

17 A. Yeah, well, I expressed the same
18 amazement at that particular number that I
19 expressed earlier.

20 Q. When we were talking about BMI?

21 A. When we were talking about BMI.

22 Q. Why are these titles registered at
23 ASCAP, if you know?

24 A. I don't really know. I think maybe
25 -- well, this says BMI here next to Ford. Then

1 numbers beginning 1820450.

2 A. 182045 -- I'm sorry, do you see
3 where it is? Okay, and that's 8.30 it says next
4 to my name.

5 Q. Correct.

6 A. And your question is...

7 Q. You testified earlier, if I'm not
8 mistaken, you don't have to be wedded to my
9 words, that the reason that you received a
10 percentage as the writer on the theme...

11 A. Yeah.

12 Q. Actually we were talking about the
13 instrumental theme earlier.

14 A. It says Transformers opening.

15 Q. Let me ask the question.

16 Why do you have 8.3 percent of
17 that?

18 A. I should have more, so I don't know
19 why I should have 8.30 percent in all honesty
20 because --

21 Q. What should you have?

22 A. Well, whatever they decided to give
23 me, but what it seems to me is always much higher
24 than that except in this case where Ford seemed
25 to have gotten 83.40, you see, and Anne and I --

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1 it doesn't -- it doesn't make sense to me why
 2 Ford would have 83.40 and Anne, who wrote the
 3 music, would have only 8.30. That doesn't make
 4 sense to me.
 5 Q. Okay.
 6 A. So I can't tell you more than that
 7 because I never saw these figures until recently.
 8 Q. Can we go to the Transformers
 9 closing?
 10 A. Right.
 11 Q. Okay. This is closer to the
 12 question when I was talking about --
 13 A. Okay.
 14 Q. -- BMI earlier.
 15 A. Okay.
 16 Q. You are shown as having a 24.9
 17 percent interest, correct?
 18 A. Right, that's correct.
 19 Q. Writer's interest.
 20 A. Um-hum, yeah.
 21 Q. What is my question? Why is that?
 22 A. Well, because --
 23 Q. Where did you get that 24.9
 24 percent?
 25 A. When we had this discussion and I

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1 was told that they wanted to give me that because
 2 they felt that's what was fair --
 3 Q. Who told you that?
 4 A. I don't know who told me that, but
 5 I was told that. And I may have spoken to Ford,
 6 but I don't remember the exact conversation, so I
 7 assume it was one of the people who worked for me
 8 said that. That they wanted to give me --
 9 because it was fair because I had written it that
 10 I should have a percentage of it even though I
 11 had given it to all of them for commercials,
 12 right, I gave them one hundred percent for
 13 commercials even though I didn't have to, they
 14 felt it was only fair that I have a percentage of
 15 it for the show and I said, whatever you decide
 16 is fair is fine, and --
 17 Q. Anne Bryant never said that to you;
 18 is that right?
 19 A. She never said it to me
 20 specifically. I don't even think I talked to
 21 Ford specifically, but this is what it always was
 22 from the very beginning way back in the eighties,
 23 you understand. So...I don't ever talk -- I
 24 don't ever remember talking business with Anne
 25 Bryant. Ford Kinder was the only person that

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1 anything was discussed with about the details of
 2 the business part of their relationship, in
 3 addition to the fact that he was a very talented
 4 composer in his own right.
 5 Q. Have you had any discussions with
 6 Ford about these participations subsequent to the
 7 litigation between Anne and Ford?
 8 A. I have not.
 9 Q. Okay.
 10
 11 (Brief interruption.)
 12
 13 A. Here's the thing, I mean, off the
 14 record -- go ahead.
 15 Q. You can put it on the record. I
 16 mean, this is...
 17 A. Right, happy to put it on the
 18 record.
 19 Q. You have a statement to make about
 20 something you're observing here on this ASCAP
 21 catalog that we're looking at?
 22 A. No, because already certain things
 23 -- I guess the point is that what I was going to
 24 say was I haven't talked to Ford or anyone else
 25 because, frankly, I was hopeful that Anne would

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1 be here today and that we would be able to
 2 resolve this as people who had a really long-term
 3 relationship in a way that was fair and everybody
 4 understands what happened, what, really, the
 5 situation was, which she has some misconceptions
 6 about.
 7 She's a very talented person and I
 8 admire her talent greatly, I just wanted to --
 9 Q. What are those misconceptions?
 10 A. Well, the misconceptions are --
 11 have to do with who was given what and who did
 12 what and what contribution which person made,
 13 those kinds of things.
 14 Q. Can you give me some specifics?
 15 A. Sure.
 16 She seems -- in her deposition she
 17 talks about the fact that Barry Harmon wrote all
 18 the songs for Gem and that's true and not true.
 19 That is, he wrote all the songs for the interior
 20 of the show, songs sung by Gem & The Holograms or
 21 by the bad girl group, The Misfits, but the title
 22 song was written by me. And she did the music or
 23 she or Ford and she and Ford did the music for
 24 the opening, I never knew who exactly did what
 25 within their team, and Ford may even have

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1 contributed a couple lines to the opening theme,
 2 but I basically drove the lyric and handed them
 3 the basic driving line of the lyric plus some
 4 other lines. It was a collaboration. You have
 5 to understand how these things work.
 6 Q. So this is an issue regarding Barry
 7 Harmon's contribution versus your contribution?
 8 A. Well, Barry Harmon was not involved
 9 in the opening main title. I think that that was
 10 a confusion that Anne had --
 11 Q. Okay.
 12 A. -- that I wanted to just clear up.
 13 Q. Any other misconceptions that you
 14 noted from her deposition?
 15 A. I didn't look at it in that great
 16 detail. There seems to be a back and forth thing
 17 on a number of things that -- which is basically
 18 she wasn't clear and the part of that being not
 19 clear is the fact, probably, attributed to the
 20 fact that Ford really took care of those things
 21 within their partnership.
 22 Q. So it would be your testimony that
 23 no monies that should have gone to Anne as far as
 24 you know have not gone to Anne and that if she
 25 thought that she's entitled to additional monies,

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1 that's a result of some misconception on her
 2 part?
 3 A. No, that's not what I said at all.
 4 Q. Okay.
 5 A. That's not what I said at all. No,
 6 I didn't say that.
 7 What I was talking about is
 8 attribution.
 9 Q. Okay.
 10 A. I was not talking about what she
 11 should have received or shouldn't have received.
 12 You know, I'm not an expert.
 13 Q. Do you know the --
 14 A. I'm not an expert -- first of all,
 15 I didn't know until years afterwards what had
 16 happened to their relationship. I knew only that
 17 Ford had left to become a doctor and was
 18 basically leaving the business and then Anne, she
 19 left the business as well around that time for
 20 whatever reasons. And then later I heard that
 21 they had this really acrimonious business
 22 divorce, but I never knew what happened.
 23 Q. Did you know she sued him twice?
 24 A. I didn't -- I knew that she was --
 25 at some point I knew, and maybe it was when I got

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1 these litigation papers, that there was something
 2 going on there, but --
 3 Q. Okay.
 4 A. But I did not know that she had --
 5 sued him twice at all. I had no way of knowing.
 6 Q. I just want to nail this question
 7 down because --
 8 A. But I just want to be clear, so
 9 it's perfectly fine with me.
 10 Q. I want to be clear.
 11 A. Good.
 12 Q. The Transformers closing, is that
 13 melody alone, music alone?
 14 A. The Transformers closing I don't
 15 know about in all the shows because there may be
 16 some shows where it said Transformers or maybe
 17 even some shows where they actually sang the
 18 lyric, so I don't know the answer to that
 19 totally, but there were shows, also, that just
 20 had music at the end.
 21 Q. Okay.
 22 A. For example -- well, just clear --
 23 Q. No, you've answered my question.
 24 That was all I was trying to get out on that
 25 point.

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1 A. Okay.
 2 Q. And you did not compose the music
 3 to the Transformers closing; is that right?
 4 A. No, and off -- and I don't think
 5 Anne did, either. Actually, as I recall -- but
 6 she may have, but as I recall -- but she never
 7 composed any music for the Transformers shows, so
 8 I believe that Johnny Douglas --
 9 Q. No, I'm just talking about the
 10 closing.
 11 A. Yes, I'm talking about the closing
 12 of the shows.
 13 Q. So where she's --
 14 A. Talking about Transformers theme,
 15 then she composed that and I did not compose the
 16 music for that, but as I've said, and I guess I
 17 need to restate this, but as I've said, it had to
 18 do -- my having a percentage of the Transformers
 19 closing, whether or not it had lyrics in it, had
 20 to do with their feeling that in total --
 21 Q. I understand.
 22 A. -- that I should have a percentage
 23 of it and it was just divided in that way. I
 24 never asked for it nor did I negotiate it nor did
 25 I ever look at these percentages.

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<p>1 Q. I hear you loud and clear.</p> <p>2 A. Okay, good.</p> <p>3 Q. But is it your testimony that Anne</p> <p>4 Bryant who's shown on Transformers closing...that</p> <p>5 75.10 percent interest BMI, which I think we</p> <p>6 talked about earlier, this is an ASCAP catalog</p> <p>7 reflecting that 75.10 BMI interest, is it your</p> <p>8 testimony that she's not entitled to it?</p> <p>9 A. Okay, what that 75.1 is, I would</p> <p>10 assume, by looking at the 24.90 that I have, is</p> <p>11 that she has fifty percent of the music or all of</p> <p>12 the music, plus half of the lyric, which she</p> <p>13 didn't write at all, so I would assume what</p> <p>14 that's what -- that's what the percentage is. I</p> <p>15 have no --</p> <p>16 Q. So that's the trade-off?</p> <p>17 A. That's how you get the 75.10.</p> <p>18 Q. Right.</p> <p>19 A. Because it's divided, I guess,</p> <p>20 beyond that, or maybe they decided that basically</p> <p>21 since it's music that she should have 75.10, but</p> <p>22 because of my association with the total project</p> <p>23 that I should have 24.90, so maybe that's what it</p> <p>24 is.</p> <p>25 Because I think in most cases, or</p>	<p>1 attention to the Transformers cues on the ASCAP</p> <p>2 catalog...</p> <p>3 A. Tell me where that is.</p> <p>4 Q. That's on page nine.</p> <p>5 A. Transformers cues, okay.</p> <p>6 Q. Right under theme.</p> <p>7 A. Right, okay.</p> <p>8 Q. Do you know why John Douglas and</p> <p>9 Spencer Michelin are given a hundred percent and</p> <p>10 fifty percent credit respectively for that title?</p> <p>11 A. Okay, here's the point. I don't</p> <p>12 really know.</p> <p>13 Q. Okay.</p> <p>14 A. Now, maybe -- I don't really know</p> <p>15 in all honesty why that would have been and I</p> <p>16 can't even speculate --</p> <p>17 MS. VALENCIA: Don't speculate.</p> <p>18 A. I don't know.</p> <p>19 Q. Then I don't know is the answer.</p> <p>20 A. Johnny Douglas wrote cues for the</p> <p>21 Transformers. He was the composer of the cues in</p> <p>22 the Transformers mini-series.</p> <p>23 Q. What is the cue as the term is --</p> <p>24 A. Let me try and explain it. I</p> <p>25 assume this is for the chase theme, the hero's</p>
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<p>1 in many cases I certainly know of, that there</p> <p>2 wasn't lyrics in the closing, but then I think</p> <p>3 that there may have been in others, although I</p> <p>4 haven't checked them all, I don't really</p> <p>5 remember.</p> <p>6 Q. Now, again, we're on the ASCAP</p> <p>7 catalog.</p> <p>8 A. Okay.</p> <p>9 Q. The Transformers theme,</p> <p>10 Transformers rock, is that shown someplace here?</p> <p>11 A. Where is that?</p> <p>12 Q. That must be what we talked about</p> <p>13 before on the BMI. I don't see it.</p> <p>14 (Brief pause.)</p> <p>15 Q. That was the BMI catalog. Right.</p> <p>16 That's what we talked about when you gave me the</p> <p>17 detail on the...</p> <p>18 MS. VALENCIA: Your catalog.</p> <p>19 MR. MONAGHAN: Your catalog.</p> <p>20 Q. And I already asked you about</p> <p>21 Aldridge, Douglas and Swan.</p> <p>22 A. Yeah, I explained that.</p> <p>23 Q. You did.</p> <p>24 A. Yeah.</p> <p>25 Q. Now, if you can direct your</p>	<p>1 theme, the villain's theme, the confrontation</p> <p>2 theme. You know, like any sort of action</p> <p>3 adventure film, that's how composers do it; they</p> <p>4 write a lot of different teams. And then when</p> <p>5 it's edited, these are put in based upon what's</p> <p>6 happening in a situation.</p> <p>7 Q. This is a melody which is distinct</p> <p>8 from the melody of the main Transformers theme?</p> <p>9 A. That's correct.</p> <p>10 Q. How would one determine that to be</p> <p>11 the case? What would you have to do to check</p> <p>12 that out? How do we know this cue that's</p> <p>13 attributed a hundred percent to John Douglas is,</p> <p>14 in fact, the chase theme or some other theme</p> <p>15 that's distinct --</p> <p>16 A. I don't really know. You know, I</p> <p>17 don't really know. But the way most composers</p> <p>18 work is that they are quite proprietary and when</p> <p>19 given an assignment like this, they want as much</p> <p>20 of their work to appear in the film as possible.</p> <p>21 Q. Now, there's that PRS reference</p> <p>22 again, which you mentioned could possibly be</p> <p>23 explained by the fact that he's British.</p> <p>24 A. It could possibly; I don't really</p> <p>25 know.</p>

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1 Q. Now, sitting here today, did you
2 ever have a discussion with Douglas or are you
3 aware of any discussion with Douglas which said,
4 we'll give you a hundred percent of the
5 Transformer cue --
6 A. I never had any discussions about
7 the business arrangement with John Douglas --
8 Q. Are you aware of any discussions --
9 A. -- about percentages.
10 Q. -- between Ford Kinder and Douglas?
11 A. I'm not aware of any discussions
12 between Ford Kinder and Douglas, nor am I aware
13 that Ford Kinder ever spoke with Johnny Douglas.
14 Q. Okay.
15 A. There would be no reason for him
16 to.
17 Q. No problem.
18 A. He might have, but there would be
19 no reason for it.
20 MR. MONAGHAN: Do you have, by any
21 chance, have a copy of the Starwild BMI
22 catalog?
23 MS. VALENCIA: Yeah.
24 MR. MONAGHAN: Page 213, 215.
25 MS. VALENCIA: Do you want to mark

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1 it or...do you want to mark those pages?
2 MR. MONAGHAN: It's huge. If you
3 feel we have to, that's fine, but I'm
4 satisfied with just -- unless you feel that
5 I am reading something different.
6 MS. VALENCIA: No, that's fine.
7 MR. MONAGHAN: Yeah.
8 MS. VALENCIA: I guess just describe
9 it.
10 Q. I'd ask you, Mr. Bacal, to take a
11 look at that page 213.
12 A. Sure.
13 Q. Do you see the reference to a
14 clearance date of July 28th, 1994?
15 A. I do. It says cleared 7/28/94.
16 Q. And you know this theme was
17 originally registered in 1984, do you not?
18 A. I don't know that. It says "Bryant
19 cues" is all it says. I don't know that at all.
20 Q. But the -- you don't know that,
21 okay.
22 A. It says "Bryant cues," it doesn't
23 say...
24 Q. I'm sorry. If you'd go to the next
25 page.

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1 A. Okay.
2 Q. Do you see that middle entry?
3 A. Which one?
4 Q. Transformers theme open?
5 A. Right.
6 Q. Cleared August 25th, 1994?
7 A. Right.
8 Q. This theme, which is not the cue,
9 isn't this the theme that was originally
10 registered in '84? Or in the eighties, let's
11 say.
12 MS. VALENCIA: Objection.
13 A. I don't know.
14 Q. Do you have any idea why it's
15 cleared in 1994?
16 A. I have no idea.
17 Q. Did you have any role in that
18 whatsoever?
19 A. None whatsoever. That I recall. I
20 have no idea. I mean, I can't see why --
21 Q. Do you know who caused it to be
22 cleared in 1994?
23 A. No, I have no idea.
24 Q. Do you know of any reason why it
25 would have to be re-registered or re-cleared?

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1 A. I have no idea.
2 Q. Why were the percentages paid to
3 the writers altered from the original
4 percentages?
5 MS. VALENCIA: Objection.
6 Q. On the Transformers opening theme.
7 A. I have no idea.
8 Q. Okay.
9 A. Well, except for, except, except,
10 that, as I said earlier, I'll just say that one
11 more time, when the themes were first written for
12 commercial use, I gave one hundred percent of the
13 rights to, that I didn't have to do, to Kinder
14 Bryant, okay.
15 Q. Um-hum.
16 A. And that's all the other composers.
17 If you look at other things, you'll see that
18 that's true.
19 So -- and that all changed when we
20 were doing the shows because they called me up
21 and they said that what they thought was fair is
22 I take a percentage because I made a tremendous
23 contribution.
24 Q. You know that Anne Bryant's
25 percentage in the opening theme was reduced by

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<p>1 this clearance, do you not?</p> <p>2 A. To what?</p> <p>3 Q. To the 8.3 percent.</p> <p>4 A. Well, I can see that, but I can see --</p> <p>5 -- I never saw this before until recently and I</p> <p>6 see that my percentage is now 8.3 even though --</p> <p>7 Q. Well, what was it originally?</p> <p>8 A. Well, I don't know, but probably --</p> <p>9 I don't know what it was, but, obviously, it</p> <p>10 seems to be a misfiling.</p> <p>11 Q. And what would an accurate filing</p> <p>12 reflect?</p> <p>13 A. An accurate filing would reflect</p> <p>14 whatever -- I mean, it could reflect a lot of</p> <p>15 different things. It could reflect Anne and I</p> <p>16 getting fifty percent each because that's really</p> <p>17 based upon exactly what our contribution was, or</p> <p>18 it could reflect Ford getting a certain amount</p> <p>19 and Anne and I getting a certain amount depending</p> <p>20 on whether they decided, okay, we're going to</p> <p>21 give Joe 29.0 and take the rest of it and divide</p> <p>22 it up this way or it could reflect another -- I</p> <p>23 don't know.</p> <p>24 Because I didn't either negotiate</p> <p>25 nor ask for my percentage of these royalties. I</p>	<p>1 you.</p> <p>2 Q. Beyond what you told me about them</p> <p>3 giving you an interest --</p> <p>4 A. Right.</p> <p>5 Q. -- to reflect your overall</p> <p>6 contribution?</p> <p>7 A. Right.</p> <p>8 Q. But that happened in the eighties.</p> <p>9 A. That's correct.</p> <p>10 Q. Okay. I'm talking about reductions</p> <p>11 that happened in the nineties.</p> <p>12 A. I don't know.</p> <p>13 Q. You don't know of any reason why</p> <p>14 her participation should be reduced?</p> <p>15 A. I don't know how any of that was</p> <p>16 decided.</p> <p>17 Q. And you don't know who made those</p> <p>18 decisions?</p> <p>19 A. And I don't know who made the</p> <p>20 decisions.</p> <p>21 Q. Who are the possible...individuals</p> <p>22 -- who are the individuals who might possibly</p> <p>23 have made that decision?</p> <p>24 MS. VALENCIA: Objection.</p> <p>25 Q. If you know.</p>
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<p>1 never did. They gave them to me. They said, we</p> <p>2 want you to have that, it's only fair.</p> <p>3 Q. Is there any way that Ford Kinder</p> <p>4 would be entitled to 83.4 percent --</p> <p>5 A. I cannot --</p> <p>6 MS. VALENCIA: Objection.</p> <p>7 Q. Go ahead, you can answer.</p> <p>8 THE WITNESS: I can answer?</p> <p>9 MS. VALENCIA: Yeah.</p> <p>10 A. I cannot think of any way that he</p> <p>11 would be entitled to 83.40 percent.</p> <p>12 Q. Okay. So if I were to -- let me</p> <p>13 see if I can cut to the chase.</p> <p>14 A. Okay.</p> <p>15 Q. If I were to take you through some</p> <p>16 of these other instances where it's reflected</p> <p>17 that there's been a new clearance in 1994 of</p> <p>18 themes that had been registered from the</p> <p>19 eighties, you would have no knowledge of how or</p> <p>20 why that occurred; is that right?</p> <p>21 A. That's correct.</p> <p>22 Q. All right. Do you have any general</p> <p>23 knowledge at all as to why Anne Bryant's</p> <p>24 percentages were reduced in any case?</p> <p>25 A. Not beyond what I -- what I told</p>	<p>1 MS. VALENCIA: You can answer.</p> <p>2 A. Oh, if I know. I don't know.</p> <p>3 Q. I understand you don't know --</p> <p>4 A. You said if I know. Do you want me</p> <p>5 to speculate?</p> <p>6 Q. -- the cast --</p> <p>7 A. Do you want me to speculate?</p> <p>8 Q. Who are the individuals who would</p> <p>9 have the connection to these titles --</p> <p>10 A. When I see a number like 83.40...</p> <p>11 Q. Yeah.</p> <p>12 A. When I see a number like 83.40, it</p> <p>13 seems to me to be definitely an error, right, so</p> <p>14 then, well, what kind of an error is it? What</p> <p>15 kind of -- what kind of an error is it you have</p> <p>16 to say. Somebody has to decide what kind of</p> <p>17 error that is. I don't know, it's an error. Is</p> <p>18 that a typographical error, is it an error of</p> <p>19 intent? You know, I have no idea. But it</p> <p>20 definitely seems to be, I mean, to be an error,</p> <p>21 I'm sure. And Anne looks at it the same way.</p> <p>22 But I don't know what the answer is or...why that</p> <p>23 is. I mean, I just have no idea.</p> <p>24 Q. Now, I think you covered this, but</p> <p>25 the TV show the Transformers...</p>

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<p>1 A. Yes.</p> <p>2 Q. -- you say that Hasbro basically</p> <p>3 had the rights to the music to use in the TV</p> <p>4 show; is that right?</p> <p>5 A. What I said was that Hasbro is the</p> <p>6 copyright owner of the property.</p> <p>7 Q. And from that, we can infer they</p> <p>8 had the right to do what they wished with it.</p> <p>9 Including contribute it to a TV show.</p> <p>10 Is that right?</p> <p>11 A. Did they have the right? I would</p> <p>12 imagine that they did have the right. I mean, I</p> <p>13 --</p> <p>14 Q. How did that right go from --</p> <p>15 withdrawn.</p> <p>16 Did Anne Bryant have any rights in</p> <p>17 the music that was used in the TV show?</p> <p>18 MS. VALENCIA: Objection.</p> <p>19 A. I don't know the answer to that. I</p> <p>20 don't know the answer to that. I'm not an expert</p> <p>21 on music rights. I don't know what rights she</p> <p>22 had or didn't have.</p> <p>23 Q. Well, assuming that -- strike that.</p> <p>24 The Transformers theme composed by</p> <p>25 Anne was used in the TV show, was it not?</p>	<p>1 property of Hasbro.</p> <p>2 Q. I'm talking about the music.</p> <p>3 A. I'm not talking about the music.</p> <p>4 Q. All of your answers that were --</p> <p>5 similar to what --</p> <p>6 A. All the answers where I mentioned</p> <p>7 the word Hasbro --</p> <p>8 Q. Copyright, yeah.</p> <p>9 A. -- have to do with the copyright of</p> <p>10 the Transformers.</p> <p>11 Q. The name.</p> <p>12 A. The name.</p> <p>13 Q. The toy, the product.</p> <p>14 A. The product, the name, the entity,</p> <p>15 the brand. The brand.</p> <p>16 Q. You're not talking about the music?</p> <p>17 A. I'm talking about Hasbro owns the</p> <p>18 entity, the brand. It's a protected property,</p> <p>19 just like Disney has a protected property. I</p> <p>20 only meant that that is the brand. I have no</p> <p>21 idea what Anne's rights were in the video or not.</p> <p>22 Q. You are not saying that Hasbro had</p> <p>23 rights in the music, the composition of the</p> <p>24 music; is that right?</p> <p>25 A. No, I wasn't saying that at all.</p>
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<p>1 A. That's correct.</p> <p>2 Q. Okay. How do we get -- how does</p> <p>3 Anne lose any interest in that music that she</p> <p>4 composed? Is it by virtue of an agreement she</p> <p>5 had with you as the advertising agency? Is it by</p> <p>6 virtue of an agreement she had with -- this is</p> <p>7 all to your knowledge -- with Hasbro? How does</p> <p>8 whatever rights she had go to Hasbro?</p> <p>9 A. I don't know -- I didn't say her</p> <p>10 rights went to Hasbro at all.</p> <p>11 Q. Okay.</p> <p>12 A. I didn't say her rights -- her</p> <p>13 rights -- let's be clear about this.</p> <p>14 I never said that her rights went</p> <p>15 to Hasbro. I said that Hasbro is the copyright</p> <p>16 owner of the Transformers, that's what I said. I</p> <p>17 didn't say anything about where Anne Bryant's</p> <p>18 rights went. Whatever rights that she has she</p> <p>19 has. I don't know exactly all those rights that</p> <p>20 she has.</p> <p>21 Q. Well, what copyright are you</p> <p>22 talking about?</p> <p>23 A. The copyright to the Transformers,</p> <p>24 it's got a copyright next to it in the name</p> <p>25 Transformers. Transformers is a protected</p>	<p>1 Q. Great, thank you.</p> <p>2 A. Beyond their rights in publishing</p> <p>3 as was given to them by Wildstar or Starwild.</p> <p>4 They received money, income.</p> <p>5 Q. Right.</p> <p>6 A. Right.</p> <p>7 Q. Right. Which you testified about</p> <p>8 earlier.</p> <p>9 A. Yes, that's correct.</p> <p>10 Q. Just sent to them after you take</p> <p>11 some handling fees out.</p> <p>12 A. Right, exactly. But I said nothing</p> <p>13 about, because I know nothing about -- they</p> <p>14 didn't -- in no way did they have the rights that</p> <p>15 -- rights that would impinge upon whatever rights</p> <p>16 Anne Bryant had.</p> <p>17 Q. Okay. Do you know whether or not</p> <p>18 those who are credited with the Transformers cues</p> <p>19 composed new original music?</p> <p>20 A. Well...see, I don't really know and</p> <p>21 I can't tell by looking at this what particular</p> <p>22 shows these cues refer to. You know what I'm</p> <p>23 saying?</p> <p>24 Q. But I'm asking that question very</p> <p>25 broadly, was there any --</p>

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1 A. Broadly, broadly, the composers of
2 the shows like to broadly use their own music
3 when they were doing the composing because that
4 would enable them to get certain rights, residual
5 rights.

6 Q. I understand.

7 A. Well, I'm trying to be clear --

8 Q. I'm trying to get the record --

9 A. -- about what my understanding --
10 well...

11 Q. Is your testimony about the cues
12 the same as what you gave earlier, that there may
13 be some melodies in the overall musical
14 contribution to the show, there may be some
15 melodies, some cues, the chase scenes or
16 something like that, that is entirely a distinct
17 melody from the one composed by Anne Bryant?

18 A. I am saying that there are
19 definitely music in the cues that is different,
20 there is music in the cues that is different, the
21 chase scene, the hero scene, the villain scene,
22 the confrontation, the arrival at the castle,
23 whatever it might be --

24 Q. Right.

25 A. -- that is different than the

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1 thirty seconds or whatever of music that was
2 composed for the opening title.

3 Q. By Anne.

4 A. By Anne, right.

5 Q. And you can't tell from the
6 catalogs --

7 A. No, I can't tell from this.

8 Q. -- which cues are --

9 A. No, doesn't say anything about
10 which cues, what the names of the cues are, what
11 the cues are or anything like that. It says what
12 it says.

13 Q. Do you know whether the background
14 score composers were paid creative fees?

15 A. Paid creative fees?

16 Q. Um-hum.

17 A. Johnny Douglas was paid. Why would
18 he do it if he wasn't paid a fee? He was paid a
19 fee.

20 Q. I'm just -- right now I'm only
21 passing a question along.

22 A. That's okay.

23 Q. It's not mine.

24 A. I would imagine, without knowing
25 that, that he was paid a fee to write all this

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1 and spend all the time writing all these...cues.

2 Q. Sure. Where the royalties that
3 apparently were paid to them as reflected in the
4 BMI catalog, were they in any way figured in as
5 part of their compensation? Douglas's and --

6 A. I'm sorry, I don't understand the
7 question, I'm sorry. What is the question again?
8 I'm sorry.

9 Q. Were these royalties that are --
10 these royalty interests that are shown to
11 Aldridge and Swan --

12 MS. VALENCIA: Referring to Joe
13 Bacal's.

14 A. Switching over to this one now?

15 Q. To Bacal 1.

16 A. Oh, I'm sorry, I thought we were
17 talking about Johnny Douglas. We're talking
18 about Aldridge and Swan now? I'm sorry. I
19 thought you were talking about Johnny Douglas and
20 the Transformers cues. Now we're switching to
21 talking about the Transformers movie? I'm sorry.

22 Q. I'm talking about Transformers
23 cues, I'm sorry. I am talking about...

24 A. I don't see Aldridge and Swan's
25 name on Transformers cues.

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1 Q. No, you're right. Johnny Douglas?

2 A. Johnny Douglas, right.

3 Q. Actually not on the cues, right.

4 Johnny Douglas, do you know whether
5 or not there was any relationship between the
6 royalties that he might have received as a result
7 of his being shown here as the writer on the cues
8 and the creative fees?

9 A. And a creative fee that he may have
10 received?

11 Q. Yes.

12 A. A relationship between the
13 royalties and the creative fee?

14 Q. Right.

15 A. Like something would be subtracted
16 from something?

17 Q. Correct.

18 A. I have no idea about that.

19 Q. Okay.

20 A. I can speculate, but I don't know
21 that I should. My lawyer won't let me. Because
22 I have no idea.

23 Q. That's fine.

24 So regardless of which catalog I
25 show you, if there's a change in attribution or a

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1 change in ownership shown...	1 A. I don't know that.
2 A. Right.	2 Q. Talking about another title now,
3 Q. -- you are testifying that you	3 Gem.
4 have no knowledge as to how that was done or who	4 A. Um-hum. I don't know the answer to
5 did it?	5 that.
6 A. No. The only thing was what I --	6 Q. Gem, the main theme composition by
7 Q. What you testified to?	7 Anne Bryant.
8 A. -- said earlier about -- right.	8 A. The -- I don't know. I mean, you
9 Q. What do you know about Transformers	9 see, I look at these lists and I see that her
10 titles being transferred to the publisher Sony?	10 name is on it and so, therefore, I assume that
11 A. Well, I guess when they acquired	11 that is probably the case, but I never knew
12 Sunbow, they acquired whatever Sunbow had rights	12 between she and Ford exactly who did what, you
13 to. They became, like Sunbow was beforehand,	13 know. If you had asked me before if I saw this,
14 they became the...	14 I would say, oh, I don't know, maybe Ford did
15 Q. Okay, I understand. Do you know	15 that.
16 who provided clearance information to Sony?	16 I have no idea whether Ford or Anne
17 A. I don't. I really don't. And I	17 did it. As I look here, I see that Anne did it
18 think that they have their own music rights	18 so I assume it's Anne, so I wrote the lyric and
19 people who are very skilled since they're in the	19 Anne did that and Ford may have contributed to
20 music business.	20 the lyric in some way, I don't know. I don't
21 Q. Do you remember that Bill	21 really recall exactly, but I created the driving
22 Dobshinsky person you talked about?	22 line.
23 A. Bill Dobshinsky. I don't think he	23 MR. MONAGHAN: I guess we have to
24 was the person that Sony --	24 mark these, these videos.
25 Q. Who dealt with Bill Dobshinsky?	25
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1 A. I don't really know. I think Bill	1 (Whereupon, there was an
2 Dobshinsky dealt with -- it's my understanding --	2 off-the-record discussion.)
3 again, I don't really know. It's my	3
4 understanding that Bill Dobshinsky dealt with the	4 (Whereupon, Exhibits Bacal 5 and 6
5 composers directly and then filed whatever they	5 are marked for identification.)
6 all agreed on.	6
7 Q. So you did not deal with him?	7 Q. Are you familiar with these videos
8 A. I did not deal with him at all.	8 I'm now showing you, Mr. Bacal?
9 Q. Tom Griffin did not deal with him?	9 A. I'm familiar that there are Gem
10 A. Tom Griffin did not deal with him.	10 videos. I'm not necessarily familiar with the
11 Q. Meena, did she deal with him?	11 videos themselves, but I am familiar with them as
12 A. I don't know that Meena dealt with	12 the Gem videos, yes.
13 them at all, either.	13 Q. Was this something put out by
14 Q. So as far as you know, none of your	14 Sunbow during your tenure there?
15 companies or publishing entities had dealings	15 A. It wasn't put out by Sunbow, but I
16 directly with Dobshinsky?	16 think it said Kid Rhino on it.
17 A. Well, in the sense that we had	17 Q. I think if you turn it around, on
18 hired him, but...no, I don't really know the	18 the bottom there's Sunbow's name on there.
19 answer to your question in all honesty. I don't	19 A. Right, because Sunbow was the
20 know the answer.	20 creator of the videos. Kid Rhino, I mean they're
21 Q. I don't know if I asked you this	21 a video distribution company. They don't create
22 before.	22 the work themselves. Just like Blockbuster
23 Do you know who received the	23 doesn't create the movies.
24 royalties for the sale of those videos licensed	24 Q. I didn't say Kid Rhino. I mean --
25 to Rhino Entertainment?	25 who produced these videos?

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<p>1 A. These were shows put on video. Let 2 me just go back and explain this. 3 There were shows, we did a whole 4 series called Gem, and then -- and then someone 5 made a distribution deal with a distribution 6 company. 7 Q. Is it Sunbow? 8 A. It may have been Sunbow or it may 9 have been somebody else making the deal or -- 10 Q. Can you tell from the jacket? 11 A. Sunbow Productions, Inc., Wildstar, 12 Inc., Hasbro, Inc. I don't know, Hasbro has a 13 copyright of the brand. Sunbow might have made 14 the deal. I don't know. 15 Q. Wouldn't that transaction, if it 16 were made by Sunbow, be the subject of some sort 17 of a written agreement with the Rhino 18 distribution company? 19 A. It probably was, could be 20 certainly. 21 Q. Did you negotiate that agreement? 22 A. I did not. I was not involved in 23 the business part of the company in that way. 24 Q. You're in the creative end? 25 A. That's right.</p>	<p>1 A. Well -- 2 Q. Who composed that? 3 A. Well, I don't really know, but I 4 think Ford-Kinder did. 5 Q. Did you know that at some point it 6 was registered in Anne Bryant's catalog in BMI? 7 A. Well, I didn't. 8 Q. Okay. 9 A. I didn't know that. I had always 10 thought that Ford composed it. 11 Q. But then -- 12 A. I work with a creative team -- just 13 as an aside, I worked with a creative time at 14 Benton Bowles when I was there and they didn't 15 like people -- they would go in their office and 16 they would come out and they would say, okay, 17 here's what we have, and you never knew who did 18 the art and who did the copy and that was the way 19 they liked to operate. 20 So I don't really know. I always 21 assumed that it was Ford, but it may have been 22 Anne. I don't really know. 23 Q. What did you have to do with GI Joe 24 as a composer or -- 25 A. My involvement with GI Joe was a</p>
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<p>1 Q. Tom Griffin was the business end? 2 A. Yeah, but I don't know that he did 3 that -- he was involved in that, either, so -- 4 but in any event -- 5 Q. Was this done before 1998? 6 A. I don't know. When was it done? I 7 have no idea. Well, it was packaging, copyright 8 1999, so in a sense -- I don't know, they may 9 have -- because a lot of these video companies 10 have just re-packaged things, slicker packaging, 11 make it more attractive for their catalog rather 12 than packaging that looks dated after a while 13 because different styles of -- 14 Q. Were these videos out before Sunbow 15 was sold? 16 A. I don't know. There probably was a 17 Gem video out before Sunbow sold in 1988. 18 Whether these videos that I'm holding in my hand 19 were the ones that were out, I don't know, but I 20 would say there probably was a video out before 21 that time. 22 Q. All we've talked about is 23 Transformers. 24 What do you know of the title GI 25 Joe?</p>	<p>1 meeting -- initially a meeting with Spence 2 Michelin which I told him about this new product 3 and I said, you know, we want it to be a real 4 American hero and basically he's fighting for 5 freedom against Cobra, who is the enemy, which is 6 this organization that's out to conquer the world 7 and it's gotta be very, very heroic. 8 Q. I'm just asking what your -- 9 A. I'm trying to explain what my 10 contribution -- 11 Q. -- contribution was to the words or 12 the lyrics. 13 A. I'm trying to explain what my 14 contribution was. 15 Q. Okay. 16 A. And so that was my input that I 17 gave to Spence Michelin, as I recall, and then he 18 talked to his composers and then they did a 19 number of different possibilities because our 20 client liked to see options. And the one that I 21 believe Ford worked on, although, again, maybe it 22 was Anne or maybe it was Ford and he then gave 23 his rights to Anne, I don't know, or maybe she 24 worked it on, too, was the one that Ford had 25 worked on. Because I don't know how Spence</p>

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1 Michelin worked out those things with his people,
2 you know, exactly how he worked it out.

3 Q. You didn't write the lyrics or the

4 music to GI Joe; am I right?

5 A. I didn't specifically write the
6 lyrics or the music, although I did give input
7 that later appeared in the lyrics.

8 Q. You do receive some credit, some
9 attribution on GI Joe.

10 A. That's right. That's because --
11 I'm sure, because of the fact that I had made
12 contributions that appeared in the lyrics even
13 though in that particular case I didn't say,
14 here's the lyric, I need the -- you know. I
15 didn't do that and that wasn't my involvement in
16 that.

17 I talked to Spence about it, I said
18 certain things about how to position it, kind of
19 general language that I thought it should contain
20 and I think Ford actually was the one who really
21 -- who was the main creative person behind it,
22 but, as I say, if you tell me that Anne also
23 worked on it, I have no reason to deny that.

24 Are we still on the record?

25 Q. Let me ask a question.

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1 Do you know the names Walsh,
2 Malcolmson, McGuinness, Taylor or Andy Hayward,
3 also known as Monroe Michaels? Do you know any
4 of those people?

5 A. Well, I know it's not a law firm.
6 Let me see what I can come up with here.

7 Yes, Rob Walsh was a composer,
8 arranger. Andy and Hayward had a production
9 company called DIC, d-i-c. I'm sorry, where did
10 the --

11 Q. Malcolmson?

12 A. The name Malcolmson I'm not
13 familiar with. I'm sorry, where are you looking,
14 tell me.

15 Q. I'm looking at the questions.

16 A. Oh, okay. Malcolmson I'm not
17 familiar with, but Andy Hayward, that's who Andy
18 Haward was. He had a production company called
19 DIC and he did shows, animated shows for children
20 and --

21 Q. DIC, d-i --

22 A. D-i-c, yeah.

23 Q. Okay. And McGuinness and Taylor?

24 A. McGuinness and Taylor, I don't know
25 who they are.

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1 Q. Do you know Andy Hayward to also
2 use the name Monroe Michaels?

3 A. I don't know.

4 Q. Have you ever heard the name Monroe
5 Michaels?

6 A. Oh, Monroe Michaels, one person,
7 no, I've never heard of -- I've never heard that
8 before.

9 Q. What did Andy Hayward have to do
10 with GI Joe?

11 A. Okay. Where is that?

12 Q. It's in the BMI catalog. So maybe
13 it's in yours.

14 A. In mine? I don't see it in mine.
15 Do you see it in mine? I can speculate about it.

16 Q. No, don't speculate.

17 A. Okay.

18 Q. I'm referring to a June 19th, 1993.
19 This is the BMI catalog.

20 MS. VALENCIA: Would that be Anne's
21 catalog?

22 MR. MONAGHAN: Yeah.

23 Yeah, you must have this because I
24 see that reference to short cat on page 108.

25 A. Yeah, that's short catalog; isn't

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1 that correct?

2 Q. It has that reference.

3 Do you know what SEC AC stands for?

4 A. SEC AC?

5 Q. Um-hum.

6 A. No. What does it stand for?

7 Q. Right now I don't know, but it's
8 shown as an affiliation. I think it's another
9 one of the performing rights societies,
10 obviously. Let me find this reference.

11 Apparently there was a
12 re-registration in June of 1993 which gave you,
13 Spence Michelin and Ford Kinder credit as the
14 writers in a three-way split.

15 A. Okay.

16 Q. Supposed to be on page 129.

17 Do you have page 129 of the BMI
18 catalog?

19 A. I know Spence was involved. I
20 don't know to what extent everyone was involved.
21 I was involved and Ford was involved. I didn't
22 know that Anne was involved, but, then, I don't
23 see her here, either. I always thought that Ford
24 was involved and Spencer because it was his
25 company and I knew what my involvement was.

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<p>1 Q. Did you understand that before this</p> <p>2 registration, Anne was shown as the writer, BMI,</p> <p>3 on the GI Joe opening theme?</p> <p>4 A. I don't know. Is that right?</p> <p>5 Q. I'm asking if you know that.</p> <p>6 A. No, I didn't know that. It doesn't</p> <p>7 --</p> <p>8 Q. So then it would be fair to say you</p> <p>9 wouldn't know why it was changed?</p> <p>10 A. No, because it doesn't say that in</p> <p>11 my catalog here, which I just received on October</p> <p>12 24th.</p> <p>13 Q. Your catalog doesn't reflect the GI</p> <p>14 Joe opening theme?</p> <p>15 A. Yes, it does. It has myself and</p> <p>16 Ford and Spencer Michelin credit.</p> <p>17 Q. Is that on page one?</p> <p>18 A. Page one of four, right.</p> <p>19 MS. VALENCIA: The second entry?</p> <p>20 A. Second entry.</p> <p>21 Q. So what are we saying here, this</p> <p>22 catalog that I have just talked about, page 129</p> <p>23 does not have the same information that the</p> <p>24 catalog you got on October 24th, 2001 has as to</p> <p>25 the GI Joe opening theme?</p>	<p>1 A. I don't.</p> <p>2 Q. Okay.</p> <p>3</p> <p>4 (Brief interruption.)</p> <p>5</p> <p>6 Q. And this Andy Hayward whom we</p> <p>7 believe is also known as Monroe Michaels, he's a</p> <p>8 TV producer and president of DIC; is that right?</p> <p>9 A. He was at one -- I don't know what</p> <p>10 the status of DIC is at this point, but at one</p> <p>11 time he was the President and I believe the Chief</p> <p>12 Executive Officer of DIC, but I'm not sure what</p> <p>13 his exact titles were, but he was the head of DIC</p> <p>14 is what I believe to be the fact. I don't know</p> <p>15 whether he is today or what the company is doing</p> <p>16 today.</p> <p>17 Q. Do you know why he would be shown</p> <p>18 as -- well, why he would be credited on cue</p> <p>19 sheets --</p> <p>20 A. Where is he?</p> <p>21 Q. Page 287, 289 of the BMI catalog.</p> <p>22 A. 287 and 289. Well, here's the</p> <p>23 thing, I don't really know the answer to this.</p> <p>24 MS. VALENCIA: If you don't know --</p> <p>25 Q. If you don't know, you don't know.</p>
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<p>1 A. Yes, it does. It has -- sure, it</p> <p>2 has, on the second entry it's got Bacal, Kinder</p> <p>3 and Spencer Michelin.</p> <p>4 Q. Okay.</p> <p>5 A. And the same thing that's here on</p> <p>6 page 129.</p> <p>7 Q. Okay. Each song is assigned a</p> <p>8 title number, is it not?</p> <p>9 A. Each song.</p> <p>10 Q. Each cue, each title?</p> <p>11 A. I don't know. I obviously see a</p> <p>12 lot of things that say Transformer cues,</p> <p>13 Transformers cues, and they're not separated by</p> <p>14 what they were -- at least in these statements,</p> <p>15 it doesn't say chase theme or --</p> <p>16 Q. No, but there's a number assigned.</p> <p>17 Do you see underneath?</p> <p>18 A. Yes, there seems to be a number,</p> <p>19 right, on this.</p> <p>20 Q. Do you see a column called CAE</p> <p>21 number?</p> <p>22 A. Yeah, CAE number, we all have it.</p> <p>23 There's a different number next to each, right.</p> <p>24 Q. Do you know what that number refers</p> <p>25 to?</p>	<p>1 A. I think there may have...well, I</p> <p>2 don't know. There could have been a time</p> <p>3 when...I think there was a time when we weren't</p> <p>4 doing GI Joe and that there may have been a year</p> <p>5 when DIC did it and they may have done a totally</p> <p>6 different...</p> <p>7 Q. When you say we weren't doing it --</p> <p>8 A. We meaning Sunbow was not doing it.</p> <p>9 Q. You turned the rights over to</p> <p>10 somebody else?</p> <p>11 A. We didn't turn the rights over to</p> <p>12 somebody else. Hasbro --</p> <p>13 Q. Hasbro did it?</p> <p>14 A. -- decided they were going to have</p> <p>15 it that particular year. I don't totally</p> <p>16 remember this, but I'm just --</p> <p>17 Q. Speculating.</p> <p>18 A. -- speculating. That particular</p> <p>19 year they told -- they decided to have DIC do it.</p> <p>20 Q. You don't know that, though?</p> <p>21 A. I don't know that beyond, no,</p> <p>22 beyond any doubt, but I think that that may be</p> <p>23 why his name may appear here. Because we had no</p> <p>24 relationship to him at Sunbow and he had his own</p> <p>25 company, so it leads me to believe there was,</p>

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<p>1 perhaps, maybe a year where he did something on</p> <p>2 this. After we had done our shows.</p> <p>3 Q. Wouldn't you know that, though? I</p> <p>4 mean, you're losing a property here for a while,</p> <p>5 aren't you?</p> <p>6 A. That's why I'm speculating that</p> <p>7 that's possibly what happened, but when I say,</p> <p>8 you know, do I know what date it was, do I know</p> <p>9 absolutely, positively this is what this is, I</p> <p>10 can say I don't, but I am trying to be clear with</p> <p>11 you, I'm trying to be honest with you in saying</p> <p>12 that that's what may be the fact here.</p> <p>13 Q. Just trying to --</p> <p>14 A. As opposed to saying that's an</p> <p>15 uncontrovertible fact. I'm not saying that, I'm</p> <p>16 saying that would be the factor.</p> <p>17 Q. Where would they find definitive</p> <p>18 information on that?</p> <p>19 A. You could call DIC, I guess, and</p> <p>20 ask DIC whether there was -- what year they did</p> <p>21 the GI Joe series or if they did a GI Joe series</p> <p>22 one year or what year that was. I have no idea.</p> <p>23 Q. What's the relationship of the Real</p> <p>24 American Hero to GI Joe? Is that the same theme?</p> <p>25 A. Real American Hero, right, is the</p>	<p>1 GI Joe.</p> <p>2 A. I have no idea whatsoever.</p> <p>3 Q. Who is the person at Hasbro</p> <p>4 responsible for that account or that property?</p> <p>5 A. You would have to ask --</p> <p>6 Q. You don't -- you didn't know who</p> <p>7 that was when you were there?</p> <p>8 A. Who was responsible for that? Over</p> <p>9 time there are different people responsible for</p> <p>10 it, so responsible is a complicated word, so I</p> <p>11 think you would have to ask them.</p> <p>12 Q. Let me uncomplicate it by saying</p> <p>13 who did you deal with at Hasbro.</p> <p>14 A. I dealt with a lot of different</p> <p>15 people.</p> <p>16 Q. I know that. But you have to give</p> <p>17 me some names?</p> <p>18 A. I think you would have to ask them</p> <p>19 who would be responsible.</p> <p>20 Q. I'm not asking responsibility. I</p> <p>21 took that out of the question. I said who did</p> <p>22 you deal with.</p> <p>23 A. I think you would have to specify</p> <p>24 what year you're talking about.</p> <p>25 Q. Who --</p>
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<p>1 driving line of the -- and was, not always,</p> <p>2 because there was a couple years when we went</p> <p>3 away from that theme and we didn't use a Real</p> <p>4 American Hero and we had all new music and other</p> <p>5 people were involved in it who were not Kinder</p> <p>6 and Brian because the client decided and felt</p> <p>7 strongly that it was time for a change.</p> <p>8 But, yes, it's sort of what I would</p> <p>9 call the driving line.</p> <p>10 Q. Do you know what is going on with</p> <p>11 GI Joe right now in terms of exploiting that</p> <p>12 property?</p> <p>13 A. I don't at all.</p> <p>14 Q. So if I were to show you this and</p> <p>15 mark it as an exhibit, GI Joe, the Real American</p> <p>16 Hero, Hasbro, has some sort of a glossy here, you</p> <p>17 would have no knowledge of this?</p> <p>18 A. No, I wouldn't, but I wouldn't be</p> <p>19 surprised, either, because when you have</p> <p>20 important world brands like GI Joe and</p> <p>21 Transformers, you are always interested in new</p> <p>22 ways to get them into the culture and make them</p> <p>23 part of the culture.</p> <p>24 Q. I guess what I'm asking you is, do</p> <p>25 you know if Hasbro, what Hasbro is doing now with</p>	<p>1 A. Larry Bernstein.</p> <p>2 Q. What years were you dealing with</p> <p>3 Larry Bernstein?</p> <p>4 A. That's what I'm saying, I can't</p> <p>5 remember exactly which years they were, but there</p> <p>6 was a time that he was -- everybody reported</p> <p>7 there, it was a huge corporation, but he was the</p> <p>8 person in charge of boys toys at a certain point</p> <p>9 and so he would have been in charge of the</p> <p>10 marketing of the boys toys.</p> <p>11 Q. Isn't there a product manager?</p> <p>12 A. I don't remember his name.</p> <p>13 Q. But there was such a person?</p> <p>14 A. At every level there's a person and</p> <p>15 title you could think of.</p> <p>16 Q. I'm just talking about a product</p> <p>17 manager --</p> <p>18 A. What I'm saying, there was a</p> <p>19 product manager, but I don't remember his name is</p> <p>20 what I'm telling you.</p> <p>21 Q. I understand you don't remember his</p> <p>22 name --</p> <p>23 A. Was there a product manager, yes.</p> <p>24 Q. For GI Joe?</p> <p>25 A. For GI Joe there was a product</p>

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<p>1 manager.</p> <p>2 Q. And similarly a product manager for</p> <p>3 Gem?</p> <p>4 A. Similarly a product manager for</p> <p>5 Gem.</p> <p>6 Q. And for all the toys?</p> <p>7 A. That's --</p> <p>8 Q. And --</p> <p>9 A. That's correct.</p> <p>10 Q. So you have no knowledge how it was</p> <p>11 that GI Joe was eliminated from Anne Bryant's</p> <p>12 catalog at BMI; is that right?</p> <p>13 A. Not only do I have no knowledge how</p> <p>14 it was eliminated, I have no knowledge that it</p> <p>15 was in Anne Bryant's catalog.</p> <p>16 Q. Okay.</p> <p>17 A. So, you know, I have no knowledge</p> <p>18 of it. If that said that in the litigation</p> <p>19 statement you sent me, then obviously that</p> <p>20 appeared someplace, but I have no knowledge that</p> <p>21 she was involved in the creation of anything on</p> <p>22 GI Joe and, therefore, I had no knowledge it was</p> <p>23 changed or anything.</p> <p>24 I have no knowledge of it, period,</p> <p>25 is what I'm trying to say.</p>	<p>1 because at the time we worked with him, as I</p> <p>2 recall --</p> <p>3 Q. That's right. No is fine.</p> <p>4 A. Well, I'm just trying to be factual --</p> <p>5 so you really understand this as well. It was</p> <p>6 because we were doing a new campaign.</p> <p>7 Q. Do you know Steven James Taylor?</p> <p>8 A. No. James Taylor?</p> <p>9 Q. Steven James Taylor, not Carolina</p> <p>10 on my mind or...</p> <p>11 A. No.</p> <p>12 Q. So you don't know anything about</p> <p>13 Andy Hayward teaming up with Steven James Taylor</p> <p>14 to write a musical theme related to GI Joe?</p> <p>15 A. I have no idea. I would speculate</p> <p>16 that that was something different than what was</p> <p>17 done with Anne Bryant.</p> <p>18 Q. Turning now to My Little Pony...</p> <p>19 A. Turning --</p> <p>20 Q. Moving right along.</p> <p>21 A. Okay.</p> <p>22 Q. Is that another Hasbro toy?</p> <p>23 A. It is. It was I should say. Or is</p> <p>24 or was, whatever.</p> <p>25 Q. And do you know whether Anne Bryant</p>
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<p>1 Q. Do you know Paul Weinberg?</p> <p>2 A. I do know Paul Weinberg.</p> <p>3 Q. Who is he?</p> <p>4 A. He's a very talented composer. I</p> <p>5 absolutely do know Paul.</p> <p>6 Q. Did he have anything to do with</p> <p>7 something called Yo, Joe?</p> <p>8 A. Yo, Joe. Well --</p> <p>9 Q. You know, like, Yo, Adrienne from</p> <p>10 Rocky.</p> <p>11 A. Oh, I know Yo, Joe -- yeah, but we</p> <p>12 came up with the idea of Yo, Joe, but he may have</p> <p>13 written -- we came up with the idea of Yo, Joe,</p> <p>14 it's a rally cry for GI Joe, Yo, Joe and the team</p> <p>15 would get together and they would, you know, go</p> <p>16 off to accomplish a mission, they would say Yo,</p> <p>17 Joe so that was the thing, so GI Joe was a</p> <p>18 special forces kind of unit for GI Joe.</p> <p>19 Paul Weinberg was a very talented</p> <p>20 composer and we worked with him a number of years</p> <p>21 on GI Joe after we had were no longer working</p> <p>22 with Ford, Kinder Bryant.</p> <p>23 Q. What is the Mel DIC relationship?</p> <p>24 Is there --</p> <p>25 A. There is no Mel DIC relationship</p>	<p>1 had any involvement in writing music for My</p> <p>2 Little Pony?</p> <p>3 A. Okay, here's the thing.</p> <p>4 Initially...this is interesting</p> <p>5 because I don't know. Initially I thought that</p> <p>6 Ford Kinder had written the original music for My</p> <p>7 Little Pony, but that's maybe only because I</p> <p>8 recall him being there when the original</p> <p>9 composition was presented to me. And I don't</p> <p>10 recall Anne being there, but maybe she actually</p> <p>11 did the work and she had to leave early that day</p> <p>12 and he took the meeting. I really don't know.</p> <p>13 But I assumed that he had done it.</p> <p>14 Q. Well --</p> <p>15 A. I assume he wrote it. But she may</p> <p>16 have written other tracks for My Little Pony</p> <p>17 through the years.</p> <p>18 Q. For the purposes of my question,</p> <p>19 I'm suggesting to you that it was registered one</p> <p>20 hundred percent to Anne Bryant at BMI in 1988 and</p> <p>21 prior.</p> <p>22 A. I don't know why that would have</p> <p>23 been or whatever. I'm not quite sure.</p> <p>24 Q. Okay.</p> <p>25 A. It --</p>

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1 Q. Do you know how it was
2 re-registered to Ford Kinder twenty-five percent,
3 Spence Michelin twenty-five percent and Barry
4 Harmon fifty percent in 1995?
5 A. Yes.
6 Q. Tell me what you know about that.
7 A. Okay. In 1995, and this may not be
8 the exact year because I thought it was earlier,
9 so I don't know, but there was a point at which
10 we did a show called My Little Pony & Friends.
11 Barry Harmon, a very talented lyricist, wrote the
12 lyrics for My Little Pony & Friends. Spencer
13 Michelin and Ford Kinder, I had assumed, would be
14 the person originally credited on My Little Pony
15 when it was --
16 Q. With writing the music?
17 A. Now -- no -- at that time...it was,
18 it seemed to -- I guess Ford was working for
19 Spencer at that time and I don't remember -- it
20 wasn't in 1995, he wasn't working with Spencer,
21 so maybe that was -- I don't know why it would be
22 1995. I should say I don't know because he was
23 not working with Spencer Michelin in 1995, so I
24 don't really know.
25 But I had always assumed that Ford

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1 wrote My Little Pony and Spencer was probably
2 part of it because he was the owner of the
3 company and a very creative person in his own
4 right and they may have collaborated and now
5 you're saying that Anne wrote it, I have no idea.
6 I have no idea.
7 Q. Again, you don't know anything
8 about the re-registration?
9 A. I know nothing about the
10 re-registration and I don't...I don't really
11 know. Unequivocally who did write it.
12 Q. Now, is that My Little Pony theme
13 used in various television -- used in cues for
14 various television episodes?
15 A. Okay, My Little Pony & Friends, as
16 opposed to -- there was My Little Pony the
17 commercial and then there was My Little Pony &
18 Friends the TV show, My Little Pony TV show,
19 predated -- there was My Little Pony the feature.
20 Q. I'm talking about My Little Pony
21 theme which is referred to on pages 154...wait a
22 second. Not 154.
23 If I can direct your attention
24 while I'm trying to find this to page 157.
25 A. Sure. Thank you, okay.

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1 Q. Do you see the description of the
2 title as Ponies Watch The Destruction?
3 A. Uh-huh.
4 Q. Would this be one of those cue
5 situations?
6 A. Could be an episode.
7 Q. Music for an entire episode?
8 A. Doesn't sound like -- it seems more
9 like a cue because it's hard to believe that
10 since My Little Pony was such a friendly -- were
11 such friendly little ponies that we would name
12 the episode like that.
13 Q. It's antithetical to the concept?
14 A. And pathetic to the concept, yes.
15 Q. The next one down is clearly a cue,
16 isn't that?
17 A. Pony as forward. Yes, that's
18 probably a cue and probably the top one is a cue
19 because it's certainly not the title of the
20 episode.
21 Q. And that one indicates, apparently,
22 that Mr. Ashford, writer at BMI, composed the
23 cue; is that right?
24 A. I have no idea who he is.
25 Q. Okay. But at least from this form

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1 that you're looking at --
2 A. Well, it seems to. His name is
3 here.
4 Q. Okay.
5 A. But I have no idea. And I have no
6 idea what this is for, either, because he may
7 have been somebody who was hired by Rob Walsh,
8 who actually was the arranger of the music for
9 the My Little Pony movie, I believe.
10 MS. VALENCIA: And I would just like
11 to point out for the record that My Little
12 Pony and My Little Pony & Friends do not
13 appear on Joe Bacal's BMI catalog.
14 MR. MONAGHAN: Right.
15 Q. Do you know why Barry Harmon is
16 shown as the lyricist?
17 A. For what?
18 Q. The My Little Pony theme, original.
19 A. He was the lyricist, not for the My
20 Little Pony theme that was done for advertising,
21 but he was the lyricist for the My Little Pony
22 theme, the original My Little Pony theme that was
23 done for My Little Pony & Friends.
24 Q. Distinguish those two again,
25 please.

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1 A. My Little Pony was a product, all
2 these cute little ponies in different colors.
3 Q. Right.
4 A. And we had a jingle that went with
5 that. My Little Pony, My Little Pony, okay,
6 jingle that went with that. Then when it came
7 time to do a show called My Little Pony &
8 Friends, we wanted to do an original, an original
9 song because My Little Pony & Friends was a show
10 composed of My Little Pony & Friends and I think
11 Glow Worm and Moon Dreamers or whatever, three
12 different mini-things or episodes one, two and
13 three.
14 Q. Okay.
15 A. So, anyway, that was the thing, so
16 Barry Harmon wrote a jingle for My Little Pony &
17 Friends.
18 Q. He wrote the lyrics?
19 A. He wrote the lyrics, yes. And he
20 wrote the lyrics for all the songs in the show
21 itself which Tommy Goodman wrote the music for.
22 Ford Kinder and Bryant was only involved, as I
23 recall, in the title. I think they were involved
24 in the title. They may not even have been
25 involved in the title, I'm not sure.

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1 Q. To your knowledge, has Kid Rhino or
2 any other video distributor been licensed to sell
3 episodes of My Little Pony, My Little Pony &
4 Friends or My --
5 A. I have never seen one. I have seen
6 the -- but it's out of print. I have seen -- a
7 long time ago I did see My Little Pony video, but
8 that was a long time ago.
9 Q. How about Potato Heads or Moon
10 Dreamers?
11 A. Potato head and Moon Dreamers were
12 -- they were like four -- it was -- maybe that
13 was it. My Little Pony & Friends and then there
14 was Moon Dreamers, Potato Head, I guess maybe
15 Glow Worm was part of it and you could only have
16 three in one show, but you would always have My
17 Little Pony and -- My Little Pony and then two of
18 the other three and it was just that way for
19 twenty-six half-hours or whatever the number that
20 we did was.
21 Q. Well, was the My Little Pony
22 original theme music, not lyrics, used in any of
23 those?
24 A. My Little Pony & Friends music was
25 in that.

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1 Q. Who composed the My Little Pony &
2 Friends music?
3 A. Who does it say composed it?
4 Q. No, to your knowledge.
5 A. I don't recall because I don't
6 recall whether -- because I know Tommy Goodman
7 wrote the music for all the songs that were in
8 the show, they had multiple songs, song in each
9 show.
10 Q. Not talking about the song in the
11 show --
12 A. What I'm saying, I don't know who
13 wrote the thing --
14 Q. Okay.
15 A. Could have been Kinder Bryant or
16 Tommy Goodman. I'm not sure. I don't remember.
17 Q. Do you know how it was four
18 versions -- do you have any information about
19 this? Four versions of My Little Pony & Friends
20 were re-registered in June 1993?
21 A. I have no idea.
22 Q. Or how it was that Spence Michelin
23 is left out, whereas, previously he apparently
24 had a ten percent interest?
25 A. I have no idea at all.

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1 Q. Visionaries.
2 A. Visionaries, okay.
3 Q. What do you know about Visionaries?
4 A. Visionaries, my son Jay who is one
5 of our creative directors, Jay Bacal, j-a-y, and
6 myself, we wrote the Visionaries lyric, we wrote
7 it for the product, and then basically we used
8 that lyric with -- oh, and for the product, for
9 the toy Visionaries, Ford Kinder or Anne Bryant
10 or Kinder Bryant, they wrote the music for that.
11 Q. When did Jay become involved? Was
12 it before or after April 28, '97?
13 A. Become involved in --
14 Q. Your son Jay.
15 A. You mean in the company?
16 Q. No, with Visionaries.
17 A. Well, he was involved with
18 Visionaries from the onset of the -- yeah, he
19 created the advertising with me.
20 Q. Well, can you explain how it was
21 that in April of 1997 it appears in the BMI
22 catalog that there was a re-registration
23 eliminating Kinder whose share is then given to
24 Jay Bacal --
25 MS. VALENCIA: Objection.

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1 Q. -- and Joe Bacal who each received
2 twenty-five percent, Brian's share remain at
3 fifty percent? This is supposedly on page 276.
4 A. Here's the thing you have to
5 understand and as I said before and I don't know
6 when these things all shifted, but --
7 Q. Do you know when it shifted?
8 A. I don't know why it shifted or when
9 it shifted. But originally, as I've said in the
10 other cases, we gave the composer's share to the
11 composer when it was actually just the toy, you
12 know, in those days and then when it was the
13 show, our names went on the list because we were
14 basically contributing the lyrics.
15 Q. You took back some interest that
16 you had originally given to Bryant?
17 A. I didn't take back any -- no, I
18 didn't take back any interest. If it was
19 recorded one way first and then changed --
20 Q. Right.
21 A. -- at some point after we had had
22 this agreement or somebody realized that it
23 should have been changed and it was corrected, I
24 don't know. Because, as I said, I told you in
25 earlier how it happened that I became an interest

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1 in that based upon my contributions and their
2 suggestion that I should be involved, their
3 strong suggestion and they wanted me to be
4 involved, I said okay.
5 Q. Do you remember any discussion with
6 Ford Kinder concerning taking him out of
7 Visionaries and --
8 A. Absolutely not. I never had any
9 substitutions with anybody about any of this kind
10 of thing.
11 Q. We already talked about Gem, right?
12 MS. VALENCIA: Um-hum.
13 A. If we talked about Gem, I want to
14 say something I didn't say before.
15 Q. About Gem?
16 A. Yeah.
17 Q. Go ahead.
18 A. For the record, I just want to say
19 that, so you can understand our relationship with
20 Ford Kinder and Anne Bryant, there was a time
21 when we were doing Gem, and I don't remember
22 whether we were coming out of an editing session
23 or we were coming out of a meeting, and we were
24 standing on the corner in front of the building
25 where we had been and they said, you know, you've

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1 gotta come over and see our new studio. I said,
2 we are so happy that we're working with you and
3 we are so grateful we have built a million-dollar
4 studio with the money that we've made on Gem.
5 I said, well, you guys are
6 wonderful and I love working with you and I'm
7 glad that you feel rewarded and happy from this
8 and I'm really happy for you and you've done
9 great work for me and we're going to continue to
10 do great work together and I'm happy about that.
11 Q. So everybody was --
12 A. It was like a group hug, you know
13 what I mean.
14 What I'm saying is that's part of
15 why this is so upsetting to me and shocking to me
16 that I'm involved in this when...we had this
17 incredible relationship that they benefitted so
18 much from and I was so generous with them, it's
19 very shocking to me and hurtful that this is
20 happening and that's why I really hoped that Anne
21 would be here today so we can try to resolve
22 this.
23 Because, you know, it's costing me
24 more, in all honesty, in lawyer's fees than I
25 ever got from anything that had to do with my

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1 rights in this and it just seems tremendously
2 unfair to me as a person who always tried to be
3 tremendously fair -- and if you look at these
4 percentages and everything that were given to all
5 these other people that I work with, always
6 trying to be tremendously fair to all the
7 creative people that I worked with, which is why
8 I had such long-term relationships.
9 Q. Mr. Bacal, I have no reason to
10 doubt anything you're saying.
11 A. I'm just trying to express my
12 feelings.
13 Q. But looking at the catalogs,
14 looking at the attribution, certain things were
15 done here for which there's no adequate
16 explanation in the papers themselves. BMI has
17 accomplished changes for which there's no
18 satisfactory explanation, at least not to our
19 satisfaction thus far.
20 BMI withheld her catalog for years.
21 It took a lot of pressure, there's no explanation
22 for why there's an 83.4 percent attribution in
23 some case, people are given who are unknown to
24 Anne Bryant, their participation is unknown, so
25 this suit is in good faith with a lot of

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1 unanswered questions.
 2 So I don't think you should get
 3 angry at it or at her --
 4 ~~404: A. I'm trying not to be angry. I have~~
 5 the highest admiration for Anne as a really
 6 incredibly talented composer. Do I think it's
 7 fair that I'm involved in this? No, but that's
 8 besides the point. The point is, sure, you
 9 should get the answers to whatever you want the
 10 answers to. That's...
 11 Q. I think we're nearing the end of
 12 the line here, so let me finish that.
 13 Robotics?
 14 A. Robotics, right.
 15 Q. Did you know that was a composition
 16 by Anne Bryant credited to her one hundred
 17 percent at BMI?
 18 A. No. I knew it was Kinder Bryant, I
 19 didn't know --
 20 Q. You didn't know which of the two
 21 who --
 22 A. I did not know which of the two and
 23 I wrote the lyric and...
 24 Q. You wrote the lyric?
 25 A. It's got a very short lyric. It's

1 writer royalties on Robotics?
 2 A. I have no idea. I might have
 3 received a royalty on Super Sunday or Super
 4 Saturday, I have no idea. I mean, my name is
 5 down here, so I may have received it, but it
 6 wouldn't probably have been -- you know,
 7 Robotics, there it is, theme opening.
 8 Q. What are you looking at?
 9 A. I'm looking at the second page of
 10 my catalog, four down, Robotics theme opening.
 11 It says my name and Anne Bryant's name and we
 12 each have fifty percent. I guess my fifty comes
 13 from writing the lyric and her fifty comes from
 14 writing the music.
 15 Q. Um-hum.
 16 A. Whether it said other things before
 17 I don't know, but that's what the fact is,
 18 though, regardless of what it said before was
 19 that I wrote the lyric and she wrote the music.
 20 Q. I know, but what happened after
 21 twelve years of this?
 22 A. I don't know, really. I don't
 23 really know.
 24 Q. Did you have a discussion with Ford
 25 Kinder about that?

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1 got Robotics, Robotics, puts the future in your
 2 hands, yes.
 3 Q. Did you know that in 1997 that
 4 Robotics was re-registered and Anne's
 5 participation was reduced by fifty percent and in
 6 1997, you were credited with fifty percent?
 7 A. I didn't notice that or think about
 8 it, but since I wrote the lyric it may have been
 9 at the time -- see, we have to be careful. It
 10 may have been at the time -- originally -- but it
 11 was way before that, you see, so why it was
 12 re-registered at that point I don't know.
 13 Q. That's correct.
 14 A. It was way before that, but
 15 originally it was done as a commercial and was
 16 not part of any show. Later it became part of a
 17 show of Super Saturday when it ran on Saturday,
 18 it had three elements to it, Bigfoot, Robotics
 19 and then I think it was Super Sunday and later it
 20 was a three-part show.
 21 Q. Why is this done in 1997?
 22 A. I have no idea.
 23 Q. Did you know it was done?
 24 A. No, I have no idea. No idea.
 25 Q. Did you receive any royalties,

1 A. I had no discussions with Ford
 2 Kinder about this and I would tell you again very
 3 honestly that I never discussed percentages with
 4 anyone, I never negotiated my percentage, I never
 5 said anything was not fair, I never said anything
 6 about it, so, you know, I was just given this
 7 because I had made these genuinely important
 8 creative contributions to the totality of these
 9 musical members.
 10 Q. Well, wouldn't the contributions
 11 have been aptly recognized at the time of the
 12 original registration rather than twelve years
 13 later?
 14 MS. VALENCIA: Objection.
 15 A. I have no idea. I have no idea
 16 that --
 17 Q. Are you suggesting that the
 18 decision to give you a credit to which you might
 19 have been very much entitled was made in 1997?
 20 A. I'm not suggesting that at all.
 21 I'm not suggesting that at all. I have no idea
 22 about these dates and these re-registrations and
 23 the registration earlier and why something would
 24 not be the same from one time or another, I have
 25 no idea who authored the registration --

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<p>1 Q. Okay.</p> <p>2 A. -- supervised the registration,</p> <p>3 initiated the registration, I don't know.</p> <p>4 Q. Did you have any contact with</p> <p>5 anyone from BMF in 1997 with --</p> <p>6 A. I did not. The only contact I have</p> <p>7 had is with Samantha Cox --</p> <p>8 Q. Okay.</p> <p>9 A. -- to get this --</p> <p>10 Q. I got that one.</p> <p>11 A. -- catalog (indicating).</p> <p>12 Q. Do you know why there was a</p> <p>13 Robotics re-registration in February 1997 listing</p> <p>14 the publisher as Sony ATV, Sony LLC?</p> <p>15 A. Well, what Sony may have decided --</p> <p>16 what year?</p> <p>17 Q. 1997.</p> <p>18 A. Well, sec, that's...that doesn't</p> <p>19 compute with me because --</p> <p>20 Q. It's page 241 of --</p> <p>21 A. It may say that, but that may be a</p> <p>22 typo of some kind or whatever it is, because</p> <p>23 Sony, to the best of my knowledge, was not</p> <p>24 involved with Sunbow in 1997. Unless they --</p> <p>25 unless they were doing something in the way which</p>	<p>1 it open until we have further discovery from</p> <p>2 some of these third parties and in the</p> <p>3 meantime -- well, I don't want to say any</p> <p>4 more on the record than that.</p> <p>5 But for the time being now, I'm</p> <p>6 concluding the deposition at this time until</p> <p>7 we determine if we have to go further and I</p> <p>8 will let your counsel know.</p> <p>9 THE WITNESS: Okay.</p> <p>10</p> <p>11 (Proceedings concluded at 5:45 p.m.)</p> <p>12</p> <p>13</p> <p>14</p> <p>15</p> <p>16</p> <p>17</p> <p>18</p> <p>19</p> <p>20</p> <p>21</p> <p>22</p> <p>23</p> <p>24</p> <p>25</p>
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<p>1 something I don't -- I'm not really aware of, I</p> <p>2 don't know. If some rights were turned over to</p> <p>3 them that had belonged to Starwild, I don't know.</p> <p>4 Q. So you would have no information</p> <p>5 about who supplied the new writer's share</p> <p>6 information?</p> <p>7 A. No, I have none at all.</p> <p>8 Q. Well, I just reached a three-letter</p> <p>9 word that begins E and ends with D.</p> <p>10</p> <p>11 (Whereupon a brief recess was</p> <p>12 taken.)</p> <p>13</p> <p>14 (Whereupon, there was an</p> <p>15 off-the-record discussion.)</p> <p>16</p> <p>17 MR. MONAGHAN: Mr. Bacal, there have</p> <p>18 been a number of instances where I've asked</p> <p>19 questions where you have no knowledge and</p> <p>20 it's possible there may be some documents in</p> <p>21 the possession of others that when shown to</p> <p>22 you may refresh your recollection about</p> <p>23 certain things. Therefore, I'm not in a</p> <p>24 position right now to close this deposition</p> <p>25 for all time, so I'm going to have to leave</p>	<p>1 CERTIFICATE</p> <p>2</p> <p>3 I, TABITHA DENTE, a Certified Shorthand</p> <p>4 Reporter and Notary Public of the State of New</p> <p>5 Jersey, do hereby certify that prior to the</p> <p>6 commencement of the examination, the witness was</p> <p>7 duly sworn by me to testify to the truth, the</p> <p>8 whole truth and nothing but the truth.</p> <p>9 I DO FURTHER CERTIFY that the foregoing is</p> <p>10 a true and accurate transcript of the testimony</p> <p>11 as taken stenographically by and before me at the</p> <p>12 time, place and on the date hereinbefore set</p> <p>13 forth, to the best of my ability.</p> <p>14 I DO FURTHER CERTIFY that I am neither a</p> <p>15 relative nor employee nor attorney nor counsel of</p> <p>16 any of the parties to this action, and that I am</p> <p>17 neither a relative nor employee of such attorney</p> <p>18 or counsel, and that I am not financially</p> <p>19 interested in the action.</p> <p>20</p> <p>21</p> <p>22</p> <p>23 TABITHA DENTE, CSR NO. 1592</p> <p>24</p> <p>25</p>

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Full Cast and Crew for "Jem" (1985)

OVERVIEW

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Series Directed by

Jay Bacal (unknown episodes)
 Ray Lee (unknown episodes)
 Marija Miletic Dail (unknown episodes)

Series Writing credits

Christy Marx (23 episodes, 1985-1988)
 Roger Slifer (7 episodes, 1986-1988)
 Mary Skrenes (5 episodes, 1986-1987)
 Beth Bornstein (4 episodes, 1986-1987)
 Richard Merwin (3 episodes, 1986-1987)
 Sandy Fries (2 episodes, 1986-1987)
 Ellen Guon (2 episodes, 1986-1987)
 Marv Wolfman (2 episodes, 1986-1987)
 Jina Bacar (2 episodes, 1987-1988)
 Buzz Dixou (2 episodes, 1987-1988)
 Misty Stewart-Taggart (2 episodes, 1987)
 David Wise (2 episodes, 1987)
 George Arthur Bloom (1 episode, 1987)
 Paul Dini (1 episode, 1987)
 Steve Mitchell (1 episode, 1987)
 Chris Pelzer (1 episode, 1987)
 Barbara Petty (1 episode, 1987)
 Michael Reaves (1 episode, 1987)
 Cherie Wilkerson (1 episode, 1987)
 Cary Bates (1 episode, 1988)
 Carla Conway (1 episode, 1988)
 Eric Early (1 episode, 1988)
 Evelyn A.R. Gabai (1 episode, 1988)
 Michael Charles Hill (1 episode, 1988)
 Clare Noto (1 episode, 1988)
 Greg Weisman (1 episode, 1988)

Evelyn Gabai (unknown episodes)

Series Cast





Dan Roth Dave Daniels (1 episode, 1987)

Samantha Newark Jem / ... (unknown episodes)




Full Cast and Crew for "Jem" (1985)

<http://imdb.com/title/tt0090461/fullcredits>

<u>Cathianne Blore</u>	.... Aja Leith / ... (unknown episodes)
<u>Cindy McGee</u>	.... Chrissie / ... (unknown episodes)
<u>Patricia Alice-Albrecht</u>	.... Anne / ... (unknown episodes)
<u>Bobbie Block</u>	.... Roxanne Pelligrini / ... (unknown episodes)
<u>Susan Blu</u>	.... Lindsay Pierce / ... (unknown episodes)
<u>Charles Adler</u>	.... Additional voices / ... (unknown episodes)
 <u>Michael Sheehan</u>	.... Rio Pacheco (unknown episodes)
<u>Neil Ross</u>	.... Howard Sands (unknown episodes)
<u>Hazel Shermet</u>	.... Additional voices / ... (unknown episodes)
<u>Marlene Aragon</u>	.... Synergy (unknown episodes)
<u>Linda Dangel</u>	.... Carmen Alonso / ... (unknown episodes)
<u>Louise Dorsey</u>	.... Jelta / ... (unknown episodes)
 <u>Townsend Coleman</u>	.... Cisco / ... (unknown episodes)
<u>Ellen Gerstell</u>	.... Phoebe Ashe / ... (unknown episodes)
<u>Kath Soucie</u>	.... Ingrid Krueger / ... (unknown episodes)
<u>Wally Burr</u>	.... Emmett Benton / ... (unknown episodes)
<u>T.K. Carter</u>	.... Anthony Julian (unknown episodes)
<u>Ed Gilbert</u>	.... Additional voices / ... (unknown episodes)
 <u>Dan Gilvezan</u>	.... Fitzgerald Beck / ... (unknown episodes)
<u>Ari Gold</u>	.... Ba Nee (unknown episodes)
<u>Noelle North</u>	.... Video / ... (unknown episodes)
<u>Tammy Amerson</u>	.... Additional voices (unknown episodes)
<u>Anne Bryant</u>	.... Additional voices (unknown episodes)
<u>S. Scott Bullock</u>	.... Additional voices (unknown episodes)
<u>Kimberlee Carlson</u>	.... Additional voices (unknown episodes)
<u>Cathy Cavadini</u>	.... Additional voices (unknown episodes)
<u>Walker Edmiston</u>	.... Additional voices / ... (unknown episodes)
<u>Laurie Faso</u>	.... Additional voices (unknown episodes)
<u>Desirée Goyette</u>	.... Additional Voices / ... (unknown episodes)
<u>Michael Horton</u>	.... Additional voices (unknown episodes)
<u>Ford Kinder</u>	.... Additional voices (unknown episodes)
<u>Jeff Kinder</u>	.... Additional voices (unknown episodes)
 <u>Clyde Kusatsu</u>	.... Additional voices (unknown episodes)
<u>Keye Luke</u>	.... Additional voices (unknown episodes)
<u>Jack Roth</u>	.... Additional voices (unknown episodes)
<u>Janice Tori</u>	.... Additional voices (unknown episodes)

Full Cast and Crew for "Jem" (1985)

<http://imdb.com/title/tt0090461/fullcredits>

Kcone Young Additional voices (unknown episodes)
Diva Gray Additional voices / ... (unknown episodes)
Lani Groves Additional voices / ... (unknown episodes)
Cathy Marcuccio Additional voices / ... (unknown episodes)
Ullanda McCullough Additional voices / ... (unknown episodes)
Tony St. James Additional voices (unknown episodes)
Terry Textor Additional voices / ... (unknown episodes)
Florence Warner Additional voices / ... (unknown episodes)
Valerie Wilson Additional voices / ... (unknown episodes)
Jack Angel Emmett Benton (unknown episodes)
 Britta Phillips Jem (unknown episodes)

Series Produced by

Joe Baca executive producer (unknown episodes)
Jim Duffy supervising producer (unknown episodes)
Tom Griffin executive producer (unknown episodes)
Margaret Loesch executive producer (unknown episodes)
Gemma Maver associate producer (unknown episodes)
Will Meugniot producer (unknown episodes)
Marija Miletic Dail producer (unknown episodes)
Roger Slifer associate producer (unknown episodes)
Gwen Wetzler producer (unknown episodes)

Series Original Music by

Robert J. Walsh (unknown episodes)

Series Film Editing by

Steven C. Brown (unknown episodes)

Series Art Direction by

Bill Dubay (unknown episodes)
Gary Hoffman (unknown episodes)

Series Production Management

Jim Graziano production manager (unknown episodes)
Beth Gunn-Osborn production manager (unknown episodes)
Lee Gunther executive in charge of production (unknown episodes)
Carole Weitzman production manager (unknown episodes)

Series Art Department

Jan Helsel storyboard artist (unknown episodes)
Elaine Hultgren storyboard artist (unknown episodes)
Vicky Jenson storyboard artist (unknown episodes)
Judie Martin storyboard artist (unknown episodes)
Will Meugniot storyboard artist (unknown episodes)
Mario Piluso storyboard artist (unknown episodes)
Barb Rausch storyboard artist (unknown episodes)
Liza Sharp storyboard artist (unknown episodes)
Dave Simons storyboard artist (unknown episodes)
Janice Stocks storyboard artist (unknown episodes)
Dan St. Pierre storyboard artist (unknown episodes)

Hanna Strauss storyboard artist (unknown episodes)
Roméo Tancin storyboard artist (unknown episodes)
Vincenzo Trippetti storyboard artist (unknown episodes)
Glenn V. Vilppu storyboard artist (unknown episodes)
Mike Vosburg storyboard artist (unknown episodes)

Series Sound Department

Roy Braverman sound designer / special musical/dream sound effects (unknown episodes)
Al Breitenbach sound effects editor (unknown episodes)
Peter Collier music editor (unknown episodes)
Matt Cope sound effects editor (unknown episodes)
John Debra sound effects editor (unknown episodes)
Jacque Freeman Ross dubbing supervisor (unknown episodes)
Nancie Pollitt sound recordist (unknown episodes)
Efraim Reuveni sound effects editor (unknown episodes)
Warren Taylor sound effects editor (unknown episodes)
Peter Tomaszewicz sound effects editor (unknown episodes)

Series Other crew

Ellen Bernfeld singing voice: Patricia Alice Albrecht (unknown episodes)
Linda Blue model designer (unknown episodes)
Wally Burr voice director (unknown episodes)
Brad Case sequence director (unknown episodes)
Joan Case sequence director (unknown episodes)
Rudy Cataldi sequence director (unknown episodes)
Gerry Chiniquy sequence director (unknown episodes)
Cristina D'Avena singer: theme song (unknown episodes)
Chuck Downs sequence director (unknown episodes)
Danielle DuBay production assistant (unknown episodes)
John Freeman sequence director (unknown episodes)
Milton Gray sequence director (unknown episodes)
Gordon Grody singing voice: Townsend Coleman (unknown episodes)
Deborah Katz layout artist (unknown episodes)
Bob Kirk sequence director (unknown episodes)
Paula Lafond model designer (unknown episodes)
Judie Martin model designer (unknown episodes)
Christy Marx writer/story editor (unknown episodes)
Bob Matz sequence director (unknown episodes)
Darrell McNeill model designer (unknown episodes)
Will Meugniot title designer (unknown episodes)
Margaret I. Nichols sequence director (unknown episodes)
Charles Payne model designer (unknown episodes)
David Perry production assistant (unknown episodes)
Karen Peterson sequence director (unknown episodes)
Brita Phillips singing voice: Samantha Newark (unknown episodes)
Carol Kieffer Police layout artist (unknown episodes)
Debra Pugh fashion designer (unknown episodes)
Barb Rausch model designer (unknown episodes)
Tom Ray sequence director (unknown episodes)
Vicki Sue Robinson singing voice: Kelli Soucie (unknown episodes)
Jessie Santos layout artist (unknown episodes)
Robert B. Schaefer background designer (unknown episodes)
Liza Sharp model designer (unknown episodes)
Robert Shellhorn sequence director (unknown episodes)
Janice Stocks model designer (unknown episodes)

Full Cast and Crew for "Jem" (1985)

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[Sarah Swiskow](#) telecine supervisor (unknown episodes)
[Romeo Tanghal](#) model designer (unknown episodes)
[Bob Treat](#) sequence director (unknown episodes)
[Dennis Venizelos](#) background designer (unknown episodes)
[Glenn V. Vilppu](#) layout artist (unknown episodes)

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Full Cast and Crew for InHumanoids: The Movie (1986)

CAST LISTINGS

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Cast (in alphabetical order) complete, awaiting verification

Michael Bell Edward 'Eddie' Augutter/Blackthorne Shore (voice)
William Callaway Dr. Mangler (voice)
Fred Collius (voice)
Brad Crandel (voice)
Richard Gautier Pyre/Crygen/Magnakor (voice)
Ed Gilbert (voice)
Chris Latta D'Compose/Grana-Q/Tendril (voice)
Neil Ross Herc Armstrong (voice)
Stanley Ralph Ross (voice)
Richard Saders (voice)
Susan Silo Sandra Shore (voice)
John Stephenson (voice)

Produced by

Joe Bacal executive producer
Stephanie Burt producer
Flint Dille co-producer
Tom Griffin co-producer
Lee Gunther producer
Margaret Loesch executive producer
Chris Pelzer associate producer

Original Music by

Robert J. Walsh

Film Editing by

Steven C. Brown

Other crew

Jay Bacal creative director

\$170,000
 a year
 \$14,167
 per month

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Full Cast and Crew for InHumanoids: The Movie (1986)

<http://imdb.com/title/tt0129163/fullcredits>

Wally Burr voice director
George Goode main title creator
Ray Lee supervising director
Larry Parr story editor

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Full Cast and Crew for My Little Pony: The Movie (1986)

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Directed by

Michael Joens

Writing credits (in alphabetical order)

George Arthur Bloom

Cast (in alphabetical order)

<u>Charles Adler</u>	.... Spike/Woodland Creature (voice)
<u>Tammy Amerson</u>	.... Meagan (voice)
<u>Michael Bell</u>	.... Grundle (voice)
 <u>Sheryl Bernstein</u>	Buttons/Woodland Creature/Bushwoolie (voice)
<u>Susan Blu</u>	.... Lofty/Grundle/Bushwoolie (voice)
 <u>Nancy Cartwright</u>	.... Gusty/Bushwoolie #4 (voice)
<u>Cathy Cavadini</u>	.... North Star (voice)
<u>Peter Cullen</u> Grundle/Ahgg (voice)
<u>Laura Dean</u> Sundance/Bushwoolie #2 (voice)






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 [Danny DeVito](#) Grundle King (voice)

[Ellen Gerstell](#) Magic Star (voice)

[Keri Houlihan](#) [Molly](#) (voice)

[Madeline Kahn](#) [Draggle](#) (voice)

[Angella Kaye](#) Additional voices (voice)

 [Cloris Leachman](#) [Hydia](#) (voice)


[Katie Leigh](#) Fizzy/Baby Sundance (voice)

[Scott Menville](#) [Danny](#) (voice)

[Sarah Partridge](#) Wind Whistler (voice)

[Rhea Perlman](#) Reeka (voice)

[Alice Playten](#) Baby Lickety Split/Bushwoolie #1 (voice)

 [Tony Randall](#) The Moochick (voice)

[Russi Taylor](#) Morning Glory/Rosedust/Bushwoolie/Skunk (voice)

[Jill Wayne](#) Shady/Baby Lofty (voice)

[Frank Welker](#) Bushwoolie #3/Grundle (voice)

Produced by

[Joe Bacal](#) [producer](#)

[Tom Griffin](#) [producer](#)

[Margaret Loesch](#) [executive producer](#)

Original Music by

[Robert J. Walsh](#) (as Rob Walsh)

Art Department

[Boyd Kirkland](#) [storyboard artist](#)

[Debra Pugh](#) [storyboard artist](#)

Sound Department

Greg P. Russell sound re-recording mixer

Camera and Electrical Department

Michael J. Jacobs special still photographer
(uncredited)

Other crew

Buzz Dixon associate story consultant

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WEB SITE

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Directed by

Nelson Shin

Writing credits (in alphabetical order)

Ron Friedman

Cast (in credits order)

<u>Nonnan</u>	....	<u>Kranix/Arblus</u> (voice)
<u>Alden</u>	....
<u>Jack Angel</u>	....	<u>Astrotrain</u> (voice)
<u>Michael</u>	....	<u>Prowl/Scrapper/Swoop/Junkion</u> (voice)
<u>Bel</u>	....
<u>Gregg</u>	....	<u>Grimlock</u> (voice)
<u>Berger</u>	....
<u>Susan Blu</u>	....	<u>Arcee</u> (voice)
<u>Arthur</u>	....	<u>Devastator</u> (voice)
<u>Burghardt</u>	....
<u>Corey</u>	....	<u>Spike/Brawn/Shockwave</u> (voice)
<u>Burton</u>	....
<u>Roger C.</u>	....	<u>Cyclonus/Quintesson Leader</u> (voice)
<u>Carmel</u>	....
<u>Victor</u>	....	<u>Narrator</u> (voice)
<u>Caroli</u>	....
<u>Regis</u>	....	<u>Quintesson Judge</u> (voice)
<u>Cordic</u>	....
<u>Scatman</u>	....	<u>Jazz</u> (voice)
<u>Crothers</u>	....
<u>Peter</u>	....	<u>Optimus Prime/Ironhide</u> (voice)
<u>Cullen</u>	....
<u>BJ Davis</u>	....	<u>Dirge</u> (voice)
<u>Paul Eiding</u>	....	<u>Perceptor</u> (voice)
<u>Walker</u>	....	<u>Inferno</u> (voice) (scenes deleted)
<u>Edmiston</u>	....
<u>Ed Gilbert</u>	....	<u>Blitzwing</u> (voice)
<u>Dan</u>	....	<u>Bumblebee</u> (voice)
<u>Gilvezan</u>	....



 Eric Idle Wreck-Gar (voice)
Buster Jones Blaster (voice)
Sian Jones Scourge (voice)
 Casey Kasem Cliffjumper (voice)
Chris Latta Starscream (voice)
David Mendenhall Daniel (voice)
Don Messick Gears/Scavenger (voice)
John Moschitta Jr. Blurr (voice) (as John Moschitta)
 Judd Nelson Hot Rod/Rodimus Prime (voice)
 Leonard Nimoy Galvatron (voice)
Hal Rayle Shrapnel (voice)
Clive Revill Kickback (voice)
Neil Ross Bonecrusher/Hook/Springer/Slag (voice)
 Robert Stack Ultra Magnus (voice)
Lionel Stander Kup (voice)
Frank Welker Megatron/Soundwave/Rumble/Frenzy/Laserbeak/Wheelie/Junkion (voice)
 Orson Welles Unicron (voice)

Produced by

Joe Bacal producer
Masaharu Eto associate producer
Tomo Fukamoto associate producer
Tom Griffin producer
Lee Gunther executive producer
Margaret Loesch executive producer
Nelson Shin co-producer

Original Music by

Doug Aldrich (song "The Transformers Theme") (as Douglas Aldrich)
Randy Bishop (song "Nothin's gonna Stand in our Way")
George Christon (song "Hunger")
Vince DiCola
Brian Gillstrom (song "Hunger")
Larry Gillstrom (song "Hunger")
Ray Harvey (song "Hunger")
Victor Langen (song "Hunger")
Lenny Macaluso (song "The Touch")
Ernest Petrangola (song "Instruments of Destruction")
Spencer Proffer (song "Hunger")
Steven Serpa (song "Instruments of Destruction")
Scott Shellv (song "Dare")
Norman Swan (song "The Transformers Theme")

Robert J. WalshCinematography by
Masatoshi FukuiFilm Editing by
David HankinsProduction ManagementJim Graziano executive in charge of production
Takuya Igarashi production manager
Kô Meguro production manager
Gerald Moeller production manager
Satoru Nakamura production manager
Carole Weitzman senior production managerArt DepartmentDel Barras storyboard artist (as Delfin Barras)
Kris Brown painter
Dario Campanile background art director
Peter Chung storyboard artist
Seo Young Chun storyboard artist
Floro Dery original concept designer
Liane Douglas painter
Robin Draper painter (as Robin Draper)
Myma Gibbs painter
James L. Gomez storyboard artist (as James Gomez)
Britt Greko painter
Ernie Guanlao storyboard artist
Debra Jorgensborg painter (as Debbie Jorgensborg)
Joon Kim storyboard artist
Doug Lefler storyboard artist
Chung Hwan Oh storyboard artist
Sioak Park storyboard artist
Hannah Powell painter
Rico Rival storyboard artist
Harriette Rossall painter
Takao Sawada background art director
Robert B. Schaefer background art director (as Robert Schaefer)
Heidi Shellhorn painter
David Shin storyboard artist
Sang Il Sim storyboard artist (as Sangil Shim)
Marta Skwarra painter (as Marta Skwara)
Ronico Tanghal storyboards
Britt Van der Nagel painterSound DepartmentKen Berger sound engineer
Jim Blodgett sound editor
Roy Braverman sound effects editor
Scott Brownlee sound processing
Ted Chapman sound editor
Allison Cobb sound editor (as Alison Cobb)
Peter Collier music editor
Jim Cook pre-dubbing mixer

Michael L. DePatie sound editor
John Deira sound editor
Karen V. Doulac sound editor (as Karen Doulac)
Ron Fedele sound editor
Jim Fitzpatrick stereo sound consultant: Dolby
Jacque Freeman Ross dubbing supervisor (as Jacque Freeman)
Ed Fruge music editor
Lennard T. Geschke sound editor (as Lenny Geschke)
Robert L. Harman pre-dubbing mixer
Craig Harris assistant sound
Jerry Jacobson dialogue editor
Nicholas James sound effects editor
Samuel F. Kaufman machine room operator
David R. Kochler sound re-recorder (as David Kochler)
Robert Mayer music editor (as Bob Mayer)
Robert Mayer supervising sound effects editor
Tony Papa music score engineer
Peter Reale sound re-recording mixer (as Peter S. Reale)
Mark Shiney supervising music editor
John W. Singleton sound editor
Warren Taylor sound editor
Bill Thiederman sound re-recording mixer (as R. William A. Thiederman)
Michael Tomack sound editor
Peter Tomaszewicz sound editor
Dan van Meyer sound engineer
Claus Wedemann stereo sound consultant: Dolby (as Claus Weideman)
Howard Wilmarth sound re-recording mixer (as W. Howard Wilmarth)

Special Effects by

Mayuki Kawachi special effects

Shôji Satô special effects

Camera and Electrical Department

Masatoshi Fukui camera operator

Other crew

Maddy Aaronson talent coordinator (as Maddy Aronson)

Hitoshi Abe in-between animation checker

Pat Agnacin background designer (as Pat Agnasin)

Pat Agnacin character designer (as Pat Agnasin)

Ryûji Ajiri inbetween animator

Emi Araki translator

Yoshiharu Azuma inbetween animator

Nam-Ryeol Baek key animator

Rob Rund Baken technical advisor

Mark Bakshi production staff

Del Barras background designer (as Delfin Barras)

Del Barras character designer (as Delfin Barras)

Walt Barric technical advisor

Ivan Bilancio assistant editor

Doug Booth associate story consultant

Michael Brochslein technical advisor

Chris Brown technical advisor

Steven C. Brown supervising editor

Deena Burkett title designer

Full Cast and Crew for The Transformers: The Movie (1986)

<http://imdb.com/title/tt0092106/fullcredits>

<u>Wally Burr</u>	.... voice director
<u>Stan Bush</u>	.... singer: "Dare" and "You've Got the Touch"
<u>Charlie Calello</u>	.... musical technical advisor (as Charles Calello)
<u>Fred Carrillo</u>	.... background designer (as Fred Carillo)
<u>Fred Carrillo</u>	.... character designer (as Fred Carillo)
<u>Al Corosi</u>	.... technical advisor
<u>John Costello</u>	.... technical advisor
<u>Phyllis Craig</u>	.... color key
<u>Virginia Creamer</u>	.... xerox checker
<u>Eufonio R. Cruz</u>	.... background designer
<u>Eufonio R. Cruz</u>	.... character designer
<u>Hiroaki Daiji</u>	.... inbetween animator
<u>Bob Darcy</u>	.... technical advisor
<u>Paul Davids</u>	.... production staff
<u>Joan Davis</u>	.... production secretary
<u>Paul Denault</u>	.... technical advisor
<u>Vince DiCola</u>	.... music producer
<u>Flint Dille</u>	.... story consultant
<u>George Dunsay</u>	.... technical advisor
<u>Eric Early</u>	.... technical advisor
<u>Heather Elliott</u>	.... assistant editor
<u>Jim Engle</u>	.... technical advisor
<u>Akihiro Enomoto</u>	.... assistant animation checker
<u>Chuck Fisher</u>	.... technical advisor
<u>Tamara Fitzgerald</u>	.... assistant editor (as Tamra Fitzgerald)
<u>Bill Ford</u>	.... technical advisor
<u>Romeo Francisco</u>	.... background designer
<u>Romeo Francisco</u>	.... character designer
<u>John Patrick Freeman</u>	.... animation director
<u>Carl Fritz</u>	.... technical advisor
<u>Ed Fruge</u>	.... music producer
<u>Yoshimitsu Fujitaka</u>	.... key animator (as Shigemitsu Fujitaka)
<u>Koichi Fukuda</u>	.... key animator
<u>Tomoko Fukui</u>	.... inbetween animator
<u>Shinichi Fukumitsu</u>	.... assistant editor
<u>Junko Furuya</u>	.... ink and paint supervisor
<u>Sid Good</u>	.... technical advisor
<u>Elise Goyette</u>	.... production coordinator
<u>Deborah J. Green</u>	.... publicist
<u>Terri Gruskin</u>	.... production coordinator
<u>Ernie Guanlao</u>	.... background designer
<u>Ernie Guanlao</u>	.... character designer
<u>Norman Hajjar</u>	.... technical advisor
<u>Tetsuo Hattori</u>	.... inbetween animator
<u>Kazuo Hayashi</u>	.... assistant animation checker
<u>Shigeru Hayashi</u>	.... inbetween animator
<u>Mitsuko Y. Hays</u>	.... translator
<u>Deborah Heineman</u>	.... technical advisor
<u>Art Heller</u>	.... technical advisor
<u>Jack Hooper</u>	.... negative cutter
<u>Bob Horne</u>	.... technical advisor
<u>Gabriel Hoyos</u>	.... background designer
<u>Gabriel Hoyos</u>	.... character designer
<u>Bill Hudson</u>	.... xerox checker

Full Cast and Crew for The Transformers: The Movie (1986)

<http://imdb.com/title/tt0092106/fullcredits>

<u>Takashi Hyôdô</u>	.... assistant animation checker
<u>Reiko Igarashi</u>	.... ink artist
<u>Takehiro Iima</u>	.... inbetween animator
<u>Yoshinobu Inano</u>	.... key animator (as Yoshinobu Inano)
<u>Mihoko Irie</u>	.... ink artist
<u>Mario Ishiyama</u>	.... inbetween animator
<u>Masao Itô</u>	.... assistant animation director
<u>Takanori Kagami</u>	.... key animator
<u>Heide Kahme</u>	.... technical advisor
<u>Yoshinori Kanamori</u>	.... key animator
<u>Sandy Kennedy</u>	.... xerox checker
<u>Pat Kieley</u>	.... technical advisor
<u>Kazuo Kinugasa</u>	.... cel checker
<u>Kazuya Komai</u>	.... inbetween animator
<u>Hiroshi Kosakai</u>	.... ink and paint department manager
<u>Yoshitaka Kovama</u>	.... key animator
<u>Ellen Kroner</u>	.... publicist
<u>Paul Kurnit</u>	.... technical advisor
<u>Baik Seung Kwon</u>	.... assistant animation director
<u>Dave LeBlane</u>	.... technical advisor
<u>Debbie Lehroff</u>	.... production secretary
<u>Lion</u>	.... music performers: "The Transformers Theme"
<u>Matt Lizak</u>	.... technical advisor
<u>Richard Marcej</u>	.... technical advisor
<u>Gene Margoluis</u>	.... producer's representative
<u>Kevin Massey</u>	.... technical advisor
<u>Joyce Masterson</u>	.... production secretary
<u>Shigeo Maloba</u>	.... key animator
<u>Bob Matz</u>	.... animation director
<u>Norm McCabe</u>	.... animation director
<u>Hildy Mesnik</u>	.... production coordinator
<u>Yoshito Miki</u>	.... key animator
<u>Bill Millar</u>	.... title designer
<u>Bob Mitchell</u>	.... technical advisor
<u>Yôichi Mitsui</u>	.... key animator
<u>Melissa Mitten</u>	.... technical advisor
<u>Gerald Moeller</u>	.... animation director (as Gerald L. Moeller)
<u>Tomoe Morimoto</u>	.... inbetween animator
<u>Kôzô Morishita</u>	.... supervising animation director
<u>Hiroshi Morita</u>	.... cel checker
<u>Toshio Mori</u>	.... key animator
<u>Shigeru Murakami</u>	.... key animator
<u>Kuniko Murata</u>	.... ink and paint supervisor
<u>Shigenobu Nagasaki</u>	.... key animator
<u>Takako Nakamura</u>	.... inbetween animator
<u>Kazunori Nakazawa</u>	.... inbetween animator
<u>Margaret I. Nichols</u>	.... animation director (as Margaret Nichols)
<u>NRG</u>	.... music performers: "Instruments of Destruction"
<u>Kazuhiro Ochi</u>	.... assistant animation checker
<u>Masatoyo Ogura</u>	.... ink and paint department manager
<u>Masahiko Ohkura</u>	.... assistant animation checker (as Masahiko Okura)
<u>Kei Okazaki</u>	.... inbetween animator
<u>Lew Oll</u>	.... background designer
<u>Lew Ott</u>	.... character designer

<u>Susan Marie Panettieri</u>	.... technical advisor
<u>Gene Pele</u>	.... executive production coordinator
<u>Andy Perlmutter</u>	.... technical advisor
<u>Susanne Pollak</u>	.... technical advisor
<u>Spencer Proffer</u>	.... music producer
<u>Bob Prupis</u>	.... technical advisor
<u>Robert Randles</u>	.... music consultant
<u>Steven Raskin</u>	.... technical advisor
<u>Jack Ratier</u>	.... technical advisor
<u>Steve Reiss</u>	.... technical advisor
<u>Jeff Reynolds</u>	.... technical advisor
<u>Mike Riley</u>	.... technical advisor
<u>Rico Rival</u>	.... background designer
<u>Rico Rival</u>	.... character designer
<u>Brent Robertson</u>	.... technical advisor
<u>Steve Rodyn</u>	.... technical advisor
<u>Julie Rud</u>	.... technical advisor
<u>Takao Sakano</u>	.... inbetween animator
<u>Nobuyoshi Sasakado</u>	.... key animator
<u>Akira Sato</u>	.... in-between animation checker
<u>Bill Schmidt</u>	.... technical advisor
<u>Steve Schwartz</u>	.... technical advisor
<u>Mike Sekowsky</u>	.... background designer
<u>Mike Sekowsky</u>	.... character designer
<u>Rosemary Serluca</u>	.... technical advisor
<u>Kevin Shaw</u>	.... shipping coordinator
<u>Shinji Shimizu</u>	.... assistant editor
<u>Tadami Shimokawa</u>	.... assistant background artist (as Tadaumi Shimokawa)
<u>Alison Shinnors</u>	.... technical advisor
<u>Masanori Shino</u>	.... key animator
<u>Yung Shin</u>	.... production staff
<u>Roger Slifer</u>	.... associate story consultant
<u>Spectre General</u>	.... music performers: "Nothin's gonna Stand in our Way", "Hunger"
<u>Howard Steinberg</u>	.... technical advisor
<u>Mary Ann Steward</u>	.... ink and paint supervisor
<u>Ryuichi Sugimoto</u>	.... background department head
<u>Kiyomi Sugita</u>	.... inbetween animator
<u>Akira Sugiura</u>	.... inbetween animator
<u>Shizuo Tanaka</u>	.... inbetween animator
<u>Ronico Tanghal</u>	.... background designer
<u>Ronico Tanghal</u>	.... character designer
<u>Alfa Tate</u>	.... account supervisor
<u>Ed Torton</u>	.... technical advisor
<u>Hildy Travis</u>	.... technical advisor
<u>Kiyomitsu Tsuji</u>	.... key animator
<u>Kôichi Tsunoda</u>	.... chief animator
<u>Toshikazu Usami</u>	.... assistant animation checker
<u>Yasuyoshi Uwai</u>	.... key animator
<u>Susan Vovsi</u>	.... assistant editor (as Sue Vovsi)
<u>Jun Watanabe</u>	.... inbetween animator
<u>Dave Weathers</u>	.... assistant editor
<u>Tadashi Yahata</u>	.... inbetween animator
<u>Miyo Yamada</u>	.... inbetween animator

[Satoshi Yamaguchi](#) key animator
[Shigevasu Yamauchi](#) assistant animation director
[Ryukichi Yoshizawa](#) in-between animation checker
[Casey Young](#) synthesizer programmer
[Norm Young](#) technical advisor

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Full Cast and Crew for "The Great Space Coaster" (1981)

IMDbPro

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Directed by

Dick Feldman

Hank Blumenthal (music videos)

Writing credits (in alphabetical order)

Barry Hannan writer

Cast (in alphabetical order)

Emily Bindiger Francine

Kevin Clash Goriddle Gorilla (voice)

Chris Gifford Danny

Francis Keane Baxter (voice)

John Lovelady Knock Knock the bird/Edison the Elephant

Noel MacNeil Knock Knock (1983-1986) (voice)

Jim Martin Gary Gnu/M.T. Promises

Ken Myles Speed Reader

Ray Stephens Roy

Produced by

Joe Bacal executive producer

John Claster executive producer

Andrea Cvirko producer

Tom Griffin executive producer

Costume Design by

Kermit Love (uncredited)

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Full Cast and Crew for "The Great Space Coaster" (1981)

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Full Cast and Crew for Robotix (1985) (V)

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Directed by

[Wally Burr](#)

Cast (in alphabetical order) complete, awaiting verification

Michael Bell	....	(voice)
Arthur Burghardt	....	(voice)
 Corey Burton	....	(voice)
Victor Caroli	....	(voice)
Peter Cullen	....	(voice)
 Pat Fraley	....	(voice)
Jason Mavlor	....	(voice)
Neil Ross	....	(voice)
Susan Silo	....	Nara (voice)
Frank Welker	....	(voice)

Produced by

[Joe Bacal](#) producer
[Tom Griffin](#) producer
[Don Jurwich](#) producer

Original Music by

[Robert J. Walsh](#)

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Full Cast and Crew for Robotix (1985) (V)

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TRANSFORMERS 95 BEAST WARS

BMI Work #4104469

Songwriter/Composer

WEINBERG PAUL (DAVID)

Current Affiliation

BMI

CAE/PI #

222536987

Publishers

ROYALTY REPORTING SERVICES	BMI	237367455
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TRANSFORMERS BEAST MAC-BG CUES

BMI Work #0

Songwriter/Composer

BUCKLEY ROBERT S W

Current Affiliation

SOCAN

CAE/PI #

61344993

Publishers

PEERMUSIC III LTD (ADMIN - SP)

BMI

183126677

*Additional Non-BMI Publishers***TRANSFORMERS BEAST MAC-BG CUES**

BMI Work #0

Songwriter/Composer

BUCKLEY ROBERT S W

Current Affiliation

SOCAN

CAE/PI #

61344993

Publishers

PEERMUSIC III LTD (GLOBE - SP)

BMI

183126677

*Additional Non-BMI Publishers***TRANSFORMERS BEAST WAR-BG CUES**

BMI Work #0

Songwriter/Composer

BUCKLEY ROBERT S W

Current Affiliation

SOCAN

CAE/PI #

61344993

Publishers

CLASTER TELEVISION

BMI

228174765

TRANSFORMERS BEAST WAR-BG CUES

BMI Work #0

Songwriter/Composer

BUCKLEY ROBERT S W

Current Affiliation

SOCAN

CAE/PI #

61344993

Publishers*Additional Non-BMI Publishers***TRANSFORMERS BEAST WARS THEME**

BMI Work #7779196

Songwriter/Composer

BUCKLEY ROBERT S W

Current Affiliation

SOCAN

CAE/PI #

61344993

Publishers

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BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
LEVY SHUKI Y	BMI	65485749
MARSTON STEPHEN CHARLES	ASCAP	210470520
SABAN HAIM	BMI	87323464
Publishers		
EIFOATA MUSIC	BMI	188962800

TRANSFORMERS CAR ROBOT-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
LEVY SHUKI Y	BMI	65485749
SABAN HAIM	BMI	87323464
WHITTAKER MICHAEL ROBERT	ASCAP	344549744
Publishers		
WONDERLAND MUSIC COMPANY INC	BMI	33189981

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BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
GORDON PAUL CHRISTIAN	ASCAP	340054801
LEVY SHUKI Y	BMI	65485749
SABAN HAIM	BMI	87323464
Publishers		
EIFOATA MUSIC	BMI	188962800

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BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
LACEY GLENN SCOTT	ASCAP	342938841
LEVY SHUKI Y	BMI	65485749
SABAN HAIM	BMI	87323464
Publishers		
EIFOATA MUSIC	BMI	188962800

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Songwriter/Composer	Current Affiliation	CAE/PI #
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WHITTAKER MICHAEL ROBERT	ASCAP	344549744

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BMI Work #0

Songwriter/Composer

LEVY SHUKI Y BMI CAE/PI # 65485749

SABAN HAIM BMI 87323464

TZUR ODED BMI 193710760

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BMI Work #0

Songwriter/Composer

LEVY SHUKI Y BMI CAE/PI # 65485749

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Songwriter/Composer

LEVY SHUKI Y BMI CAE/PI # 65485749

SABAN HAIM BMI 87323464

SWEET JEREMY ADAM BMI 239146856

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TRANSFORMERS CAR ROBOT-BG CUES

BMI Work #0

Songwriter/Composer

COSTELLO JOHN A III BMI 248443751

HILKER DAVID P BMI 248474442

LEVY SHUKI Y BMI 65485749

SABAN HAIM BMI 87323464

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BMI Work #0

Songwriter/Composer

LEVY SHUKI Y BMI 65485749

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SABAN HAIM	BMI	87323464
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Songwriter/Composer	Current Affiliation	CAE/API #
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Publishers		
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Songwriter/Composer	Current Affiliation	CAE/API #
LEVY SHUKI Y	BMI	65485749
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Publishers		
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SABAN HAIM	BMI	87323464
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EIFOATA MUSIC	BMI	188962800

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BMI Work #5806477

Songwriter/Composer	Current Affiliation	CAE/API #
GORDON PAUL CHRISTIAN	ASCAP	340054801
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BACAL JOE	BMI	125279771
BRYANT ANNE	BMI	61535788

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TZUR ODED	BMI	193710760

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SABAN HAIM	BMI	87323464
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WALSH ROBERT JOSEPH	BMI	120809995

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BRYANT ANNE	BMI	61535788

Publishers	BMI	48909740
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MALCOMSON WILLIAM KEITH ASHFOR	BMI	202914012

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MERRILL JONATHAN SCOTT	BMI	207938847

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Songwriter/Composer	Current Affiliation	CAE/PI #
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Current Affiliation

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CAE/API #

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Songwriter/Composer

BACAL JOE

Current Affiliation

BMI

CAE/API #

125279771

BRYANT ANNE

BMI

61535788

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BMI Work #1540534

Songwriter/Composer

BRYANT ANNE

Current Affiliation

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CAE/API #

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KINDER FORD

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BACAL JOE

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BMI

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BMI Work #1540535

Songwriter/Composer

ALDRICH DOUGLAS

Current Affiliation

ASCAP

CAE/API #

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BACAL JOE

BMI

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BMI

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 BMI Work #4392390

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BRYANT ANNE	BMI	61535788

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 BMI Work #3192088

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BRYANT ANNE	BMI	61535788
KINDER FORD	BMI	74775835

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 BMI Work #4392367

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BRYANT ANNE	BMI	61535788
KINDER FORD	BMI	74775835

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BACAL JOE	BMI	125279771
BRYANT ANNE	BMI	61535788
KINDER FORD	BMI	74775835

Publishers		
STARWILD MUSIC INC.	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
WALSH ROBERT JOSEPH	BMI	120809995

Publishers		
STARWILD MUSIC INC.	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
WALSH ROBERT JOSEPH	BMI	120809995

Publishers		
STARWILD MUSIC INC.	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
BRYANT ANNE	BMI	61535788
KINDER CLIFFORD ARBERY	BMI	217986826

Publishers		
STARWILD MUSIC INC.	BMI	48909740

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BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
BRYANT ANNE	BMI	61535788

Publishers	Current Affiliation	CAE/PI #
STARWILD MUSIC INC	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
BRYANT ANNE	BMI	61535788

Publishers	Current Affiliation	CAE/PI #
STARWILD MUSIC INC	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
MALCOMSON WILLIAM KEITH ASHFORD	BMI	202914012

Publishers	Current Affiliation	CAE/PI #
STARWILD MUSIC INC	BMI	48909740

TRANSFORMERS-BG CUES

BMI Work #0

Songwriter/Composer	Current Affiliation	CAE/PI #
MERRILL JONATHAN SCOTT	BMI	207938847

Publishers	Current Affiliation	CAE/PI #
STARWILD MUSIC INC	BMI	48909740

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- ☐ **ARMADA (TRANSFORMERS)(HASBRO)** (Title Code: 570341627)
Writers:
HENDERSON JAMES J
HUNTER JOHN C JR
SLOTT JONATHAN A
Performers:
(none found)
Variations:
TRANSFORMERS (ARMADA)
HSTF 3013 ("ARMADA"/TRANSFORMERS)
HSTF 3035 ("ARMADA"/TRANSFORMERS)
Publishers/Administrators:
TALENT PARTNERS
303 EAST OHIO STREET
CHICAGO, IL, 60611
Tel. (312) 923-7900
 - ☐ **CHALLENGE (THE)(BEAST MACHINES)(HASBRO)** (Title Code: 570238507)
Writers:
DEVOLL WILLYS DAVID JR
Performers:
(none found)
Variations:
HASBRO (BEAST MACHINES)(CHALLENGE)(THE)
BEAST MACHINES (CHALLENGE)(THE)
CHALLENGE IS IN THE GAME (THE)(BEAST MACHINES)
BEAST MACHINES (CHALLENGE IS IN THE GAME)(THE)
TRANSFORMERS (CHALLENGE)
HASBRO (TRANSFORMERS)(CHALLENGE)
HSTF 0021 ("CHALLENGE"/TRANSFORMERS)
THREE OCLOCK AT THE FLAGPOLE ILL BE THERE (BE
BEAST MACHINES (THREE OCLOCK AT THE FLAGPOLE
HASBRO (THREE OCLOCK AT THE FLAGPOLE ILL BE T
NOT IF OPTIMUS CHANGES FIRST (BEAST MACHINES)
BEAST MACHINES (NOT IF OPTIMUS CHANGES FIRST
HASBRO (NOT IF OPTIMUS CHANGES FIRST
Publishers/Administrators:
TALENT PARTNERS
303 EAST OHIO STREET
CHICAGO, IL, 60611
Tel. (312) 923-7900

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Writers:

HENDERSON JAMES J
HUNTER JOHN C JR
SLOTT JONATHAN A

Performers:

(none found)

Variations:

HASBRO FURREAL (PLANETARIUM/HIGH TIDE
HASBRO (PLANETARIUM/HIGH TIDE
HSTF 6013 ("PLANETARIUM/HIGH TIDE"/HASBRO)
TRANSFORMERS MORE THAN MEET THE EYE (HASBRO)
HASBRO (TRANSFORMERS MORE THAN MEET THE EYE

Publishers/Administrators:

TALENT PARTNERS
303 EAST OHIO STREET
CHICAGO, IL, 60611
Tel. (312) 923-7900

9. ☐ PLANETARY (TRANSFORMERS)(HASBRO)

(Title Code: 570359323)

Writers:

HENDERSON JAMES J
HUNTER JOHN C JR
SLOTT JONATHAN A

Performers:

(none found)

Variations:

HASBRO (TRANSFORMERS)(PLANETARY)
TRANSFORMERS (PLANETARY)
HSTF 3223 ("PLANETARY"/TRANSFORMERS)
HE DEVOURS ENTIRE WORLDS HIS NAME IS UNICRON
TRANSFORMERS (HE DEVOURS ENTIRE WORLDS HIS NA
HSTF 3205 ("PLANETARY"/TRANSFORMERS)

Publishers/Administrators:

TALENT PARTNERS
303 EAST OHIO STREET
CHICAGO, IL, 60611
Tel. (312) 923-7900

10. ☐ SUPREME GOOD VS EVIL (TRANSFORMERS)

(Title Code: 570381263)

Writers:

HENDERSON JAMES J
HUNTER JOHN C JR
SLOTT JONATHAN A

Performers:

(none found)

Variations:

TRANSFORMERS (SUPREME GOOD VS EVIL)
TRANSFORMERS (HASBRO)
HASBRO (TRANSFORMERS)
GLOBALBOTS VS DECEPTICONS (TRANSFORMERS)
TRANSFORMERS (GLOBALBOTS VS DECEPTICONS)
HSTF 4033 ("SUPREME GOOD VS EVIL"/TRANSFORMER
HSTF 4045
HSTF 4025 (JX)(W/570386624)

Publishers/Administrators:

TALENT PARTNERS
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CHICAGO, IL, 60611
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11. ☐ TRANSFORMERS

(Title Code: 503242413)

Writers:

CONEY DANIEL
DOCKERY REGINALD J

Performers:

DANIEL CONEY

Variations:

(none found)

Publishers/Administrators:

TRIUNE SQUAD
% REGINALD JERMAINE DOCKERY
16500 N PARK DRIVE
SUITE 220
SOUTHFIELD, MI, 48075
Tel. (248) 943-8616

12. ☐ TRANSFORMERS

(Title Code: 500485970)

Call the ASCAP Clearance line at: (212) 621-6160.

13. ☐ TRANSFORMERS

(Title Code: 500497850)

Writers:

HAMMER JAN JR

Performers:

JAN HAMMER
MIRAMAR(NO.AMER.) MCA (R.O.W.)

Variations:

(none found)

Publishers/Administrators:

COUNTRY & EASTERN MUSIC INC
ATTN: ELLIOTT SEARS
7 DUNHAM DRIVE
NEW FAIRFIELD, CT, 06812
Tel. (203) 746-8500

14. ☐ TRANSFORMERS

(Title Code: 502071672)

Writers:

ROB TUBB

Performers:

(none found)

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Variations:

(none found)

Publishers/Administrators:

ASSOCIATED PRODUCTION MUSIC
KPM/BRUTON/THEMES/CONROY/SELECTED
SOUND DIVISIONS
6255 SUNSET BOULEVARD
SUITE 820
HOLLYWOOD, CA, 90028
Tel. (323) 461-3211

15. ☐ TRANSFORMERS CAR ROBOTS IN DISGUISE CUES

(Title Code: 50811466)

Writers:

LEVY SHUKI Y
SABAN HAIM
SCHAER ARTHUR

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

KUKUNIA MUSIC
% SABAN MUSIC GROUP
ATT: TERI NELSON CARPENTER
10100 SANTA MONICA BLVD
SUITE 2600
LOS ANGELES, CA, 90067
Tel. (310) 557-5179

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

16. ☐ TRANSFORMERS CAR ROBOTS IN DISGUISE CUES

(Title Code: 508112465)

Writers:

LACEY GLENN SCOTT
LEVY SHUKI Y
SABAN HAIM

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

KUKUNIA MUSIC
% SABAN MUSIC GROUP
ATT: TERI NELSON CARPENTER
10100 SANTA MONICA BLVD
SUITE 2600
LOS ANGELES, CA, 90067
Tel. (310) 557-5179

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

17. ☐ TRANSFORMERS CAR ROBOTS IN DISGUISE CUES

(Title Code: 508113704)

Writers:

LEVY SHUKI Y
SABAN HAIM
WHITTAKER MICHAEL ROBERT

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

KUKUNIA MUSIC
% SABAN MUSIC GROUP
ATT: TERI NELSON CARPENTER
10100 SANTA MONICA BLVD
SUITE 2600
LOS ANGELES, CA, 90067
Tel. (310) 557-5179

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18. ☐ TRANSFORMERS CAR ROBOTS IN DISGUISE CUES

Writers:

LEVY SHUKI Y
SABAN HAIM
WHITTAKER MICHAEL ROBERT

Variations:

(none found)

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

(Title Code: 508113722)

Performers:

(none found)

Publishers/Administrators:

WALT DISNEY MUSIC COMPANY
C/O DISNEY MUSIC PUBLISHING
500 SOUTH BUENA VISTA STREET
BURBANK, CA, 91521
Tel. (818) 567-5128

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

(Title Code: 508111368)

19. ☐ TRANSFORMERS CARS ROBOTS IN DISGUISE CUES

Writers:

GORDON PAUL CHRISTIAN
LEVY YEHOSSUA
SABAN HAIM

Variations:

(none found)

Performers:

(none found)

Publishers/Administrators:

KUKUNIA MUSIC
% SABAN MUSIC GROUP
ATT: TERI NELSON CARPENTER
10100 SANTA MONICA BLVD
SUITE 2600
LOS ANGELES, CA, 90067
Tel. (310) 557-5179

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

(Title Code: 500750709)

20. ☐ TRANSFORMERS CARS ROBOTS IN DISGUISE THEME

Writers:

GORDON PAUL CHRISTIAN
LEVY SHUKI Y
SABAN HAIM

Variations:

TRANSFORMERS: CAR ROBOTS IN DISGUISE OPE

Performers:

(none found)

Publishers/Administrators:

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% SABAN MUSIC GROUP
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21. ☐ TRANSFORMERS CLOSING THEME

(Title Code: 500415312)

Writers:

BACAL JOE

BRYANT ANNE

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

WILDSTAR MUSIC INC
% SONY/ATV TUNES LLC
ATTN: LACEY CHEMSAK
8 MUSIC SQUARE WEST
NASHVILLE, TN, 37203
Tel. (615) 726-8300

Contact ASCAP Clearance representative at (212)621-6160
for other publisher information.

(Title Code: 508060039)

22. ☐ TRANSFORMERS CUES

Writers:

BRYANT ANNE

KINDER CLIFFORD A

Performers:

(none found)

Variations:

GRANSFORMERS

Publishers/Administrators:

WILDSTAR MUSIC INC
% SONY/ATV TUNES LLC
ATTN: LACEY CHEMSAK
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NASHVILLE, TN, 37203
Tel. (615) 726-8300

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23. ☐ TRANSFORMERS CUES

(Title Code: 508060048)

Writers:

DOUGLAS JOHN HENRY

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

WILDSTAR MUSIC INC
 % SONY/ATV TUNES LLC
 ATTN: LACEY CHEMSAK
 8 MUSIC SQUARE WEST
 NASHVILLE, TN, 37203
 Tel. (615) 726-8300

24. ☐ TRANSFORMERS CUES

(Title Code: 508061289)

Writers:

KINDER CLIFFORD A
 MICHLIN SPENCER

Performers:

(none found)

Variations:

T 8 BATTLE D
 TRANSFORMERS

Publishers/Administrators:

WILDSTAR MUSIC INC
 % SONY/ATV TUNES LLC
 ATTN: LACEY CHEMSAK
 8 MUSIC SQUARE WEST
 NASHVILLE, TN, 37203
 Tel. (615) 726-8300

25. ☐ TRANSFORMERS OPENING THEME

(Title Code: 500415303)

Writers:

BACAL JOE
 BRYANT ANNE
 KINDER CLIFFORD A

Performers:

(none found)

Variations:

TRANSFORMERS OPENING
 TRANSFORMERS OPENING (THEME)

Publishers/Administrators:

WILDSTAR MUSIC INC
 % SONY/ATV TUNES LLC
 ATTN: LACEY CHEMSAK
 8 MUSIC SQUARE WEST
 NASHVILLE, TN, 37203
 Tel. (615) 726-8300

Contact ASCAP Clearance representative at (212)621-6160
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26. ☐ TRANSFORMERS REVENGE

(Title Code: 503439238)

Writers:

PIZZINGA VINCE

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

EMI APRIL MUSIC INC
 C/O EMI MUSIC PUBLISHING
 ATTN: JENNIFER INSOGNA
 810 SEVENTH AVE
 NEW YORK, NY, 10019
 Tel. () 830-2005

27. ☐ TRANSFORMERS THEME

(Title Code: 500372038)

Writers:

DOUGLAS JOHN

Performers:

(none found)

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Variations:
(none found)

Publishers/Administrators:

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% SONY/ATV TUNES LLC
ATTN: LACEY CHEMSAK
8 MUSIC SQUARE WEST
NASHVILLE, TN, 37203
Tel. (615) 726-8300

28. ☐ TRANSFORMERS THEME

(Title Code: 500487861)

Writers:

ALDRICH DOUGLAS LAYNG
BACALL JOE
BRYANT ANNE
KINDER CLIFFORD A
SWAN NORMAN MURRAY

Performers:

(none found)

Variations:

TRANSFORMERS THEME // TRANSFO
ROCK TRANSFORMERS

Publishers/Administrators:

FAMOUS MUSIC LLC
10635 SANTA MONICA BLVD
SUITE 300
LOS ANGELES, CA, 90025
Tel. (310) 441-1300

WILDSTAR MUSIC INC
% SONY/ATV TUNES LLC
ATTN: LACEY CHEMSAK
8 MUSIC SQUARE WEST
NASHVILLE, TN, 37203
Tel. (615) 726-8300

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29. ☐ TRANSFORMERS THEME (FR TRANSFORMERS TV SHOW)

(Title Code: 500369891)

Writers:

BRYANT ANNE
KINDER CLIFFORD A

Performers:

LION

Variations:

TRANSFORMERS VOCAL TIEME
TRANSFORMERS JINGLE
TRNSTG

Publishers/Administrators:

WILDSTAR MUSIC INC
% SONY/ATV TUNES LLC
ATTN: LACEY CHEMSAK
8 MUSIC SQUARE WEST
NASHVILLE, TN, 37203
Tel. (615) 726-8300

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30. ☐ TRANSFORMERS: CAR ROBOTS I DISGUISE SCORE

(Title Code: 501515373)

Writers:

LEVY SHUKY
SABAN HAIM
WHITTAKER MICHAEL ROBERT

Performers:

(none found)

Variations:

(none found)

Publishers/Administrators:

WALT DISNEY MUSIC COMPANY
C/O DISNEY MUSIC PUBLISHING
500 SOUTH BUENA VISTA STREET
BURBANK, CA, 91521

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SUPREME COURT OF THE STATE OF NEW YORK
COUNTY OF ROCKLAND

ANNE BRYANT,

Plaintiff,

Index No. 5192/00

-v-

Broadcast Music, Inc. a/k/a "BMI",
et al.,
(Action No. 1)
(Index No. 5192/00)

AFFIDAVIT OF SERVICE

Defendants.

ANNE BRYANT, PLAINTIFF-RESPONDENT,

Plaintiff,

-v-

Sunbow Productions, Inc., Defendant-
Appellant
(Action No. 2)
(Index No. 2821/02)

Defendants.

STATE OF NEW JERSEY)

ss:

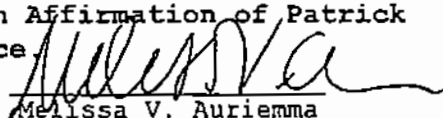
COUNTY OF BERGEN)

MELISSA AURIEMMA, being of full age, deposes and says:

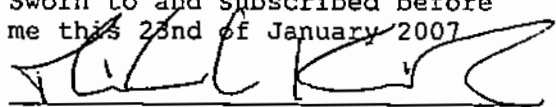
1. I am a Law Clerk employed at Monaghan, Monaghan, Lamb & Marchisio, LLP, attorneys for Plaintiff in the above referenced matter.

2. On January 23, 2007, I served the following document via Federal Express Overnight Night Mail on Gloria C. Phares, Esq., Patterson, Belknap, Webb & Tyler LLP, 1133 Avenue of the Americas, New York, NY 10036 and Judith Saffer, Esq., BMI Legal Department, 320 West 57th Street, New York, New York 10019:

Notice of Motion to Allow Testimony with Affirmation of Patrick J. Monaghan, Jr. and Affidavit of Service.


Melissa V. Auremma

Sworn to and subscribed before
me this 23rd of January 2007


Michael Korik
ATTORNEY AT LAW FOR THE
STATE OF NEW JERSEY
23644